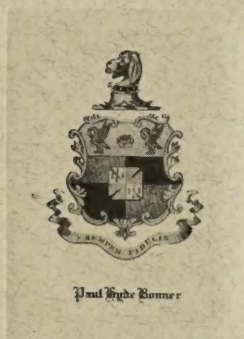


SALE NUMBER 4086

COLLECTION OF PAUL HYDE BONNER

*FIRST EDITIONS AND MANUSCRIPTS
OF OUTSTANDING IMPORTANCE*



SOLD BY HIS ORDER

Unrestricted Public Sale

February 15 and 16 at 8:15 p. m.

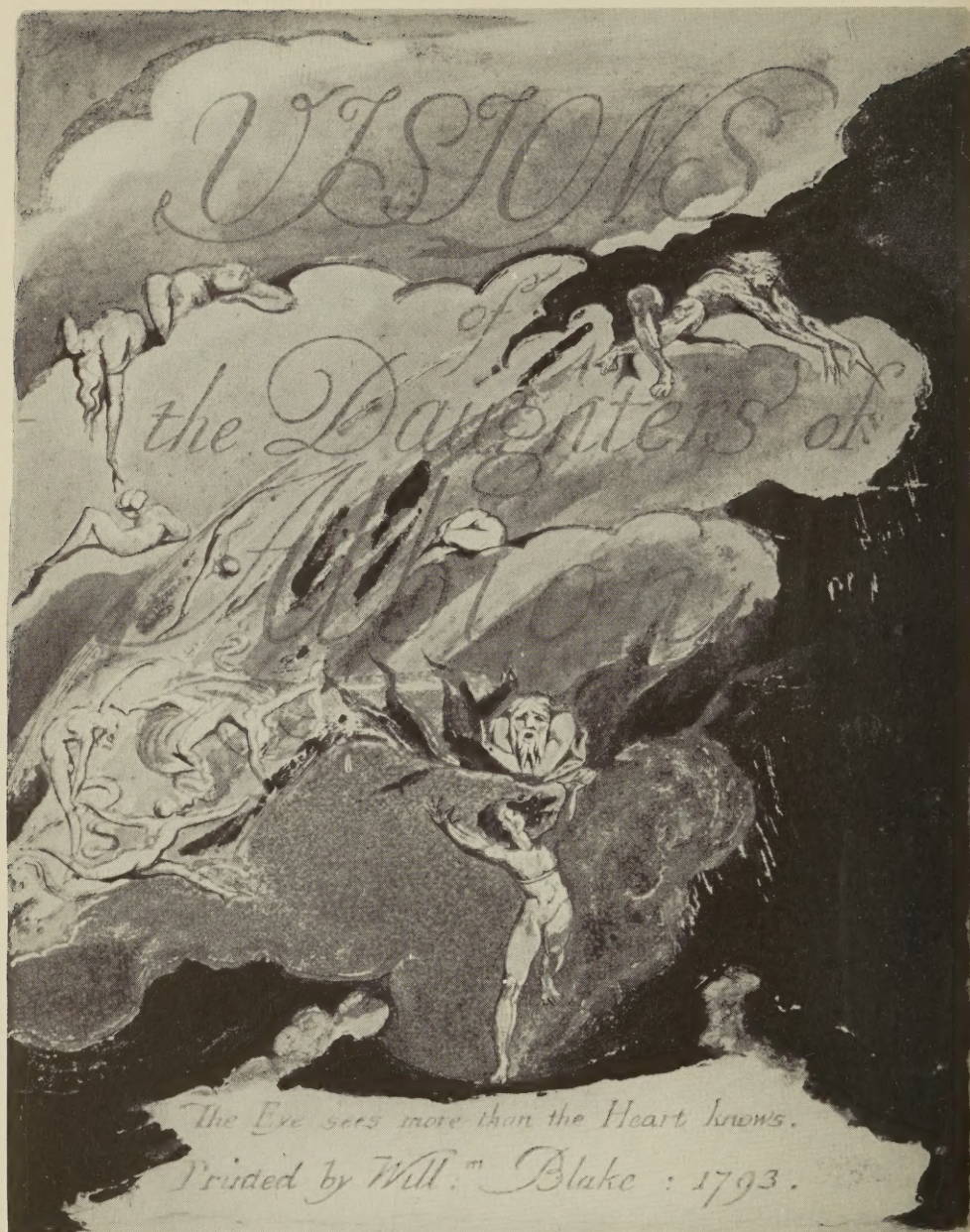
AMERICAN ART ASSOCIATION
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1934



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ONE OF TWO EXTANT COPIES WITH THE PLATES
SUPERBLY FINISHED BY WILLIAM BLAKE IN
OPAQUE PIGMENTS AND WATERCOLOR

[NUMBER 11]

SALE NUMBER 4086

EXHIBITION DAILY FROM FEBRUARY 9

WEEKDAYS 9 TO 6 ✓ SUNDAY 2 TO 5

COLLECTION OF PAUL HYDE BONNER

OF NEW YORK

BLAKE'S *VISIONS OF THE DAUGHTERS OF ALBION*
AND THE AUTOGRAPH MANUSCRIPT OF *GENESIS*
BOSWELL'S *LIFE OF SAMUEL JOHNSON* WITH A
LEAF OF THE ORIGINAL AUTOGRAPH MS.
LAMB'S *ESSAYS OF ELIA*: PRESENTATION COPY
TO JOHN CLARE ✓ CORRECTED PROOF SHEETS
OF LAWRENCE'S *SEVEN PILLARS OF WISDOM*
FIRST EDITIONS OF KEATS' *POEMS* & POE'S *POEMS*
AND OTHER OUTSTANDINGLY IMPORTANT
FIRST EDITIONS AND MANUSCRIPTS



Unrestricted Public Sale

February 15 and 16, at 8:15 p. m.

AMERICAN ART ASSOCIATION
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1934

Priced Catalogues

A priced copy of this Catalogue may be
obtained for One Dollar for each
Session of the Sale



AMERICAN ART ASSOCIATION
ANDERSON GALLERIES • INC

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[B]

First Session

Thursday, February 15, 1934, at 8:15 p. m.

Catalogue Numbers 1 to 144 Inclusive

EXTREMELY RARE FIRST EDITION IN THE ORIGINAL CLOTH BINDING

1. ALKEN COLORED PLATES. [APPERLEY (C. J.).] *Memoirs of the Life of the late John Mytton . . . With notices of his Hunting, Shooting, Driving, Racing, and Extravagant Exploits, by Nimrod. 12 fine colored plates, drawn and etched by Henry Alken, and aquatinted by E. Duncan.* 8vo, ORIGINAL CLOTH; recased, hinges slightly worn, top and bottom of the backstrip neatly repaired, tear in one end-paper, name on the inside of the front cover. In a cloth slip case.

London: Rudolph Ackermann, 1835

FIRST EDITION OF THIS EXTREMELY RARE SPORTING BOOK, ESPECIALLY SO IN ORIGINAL CLOTH AS ABOVE. With brilliant impressions of the plates. In this edition are three plates which did not appear in the Second Edition of 1837.

2. ANDERSON (SHERWOOD). *Many Marriages, 1923 ♣ Horses and Men, 1923 ♣ A Story Teller's Story, 1924*; writing on the front end-paper. Together 3 vols., 12mo and 8vo, original cloth.

New York, 1923-4

ALL FIRST EDITIONS.

3. [BEARDSLEY (AUBREY).] *The Birth, Life and Acts of King Arthur, of his Noble Knights of the Round Table, their marvellous Enquests and Adventures. Introduction by Professor Rhys. Illustrations and decorations by Aubrey Beardsley.* 3 vols., 4to, decorated cloth, uncut.

London, 1893-4

A FINE COPY OF THE FIRST EDITION with these illustrations. One of 300 copies on Dutch hand-made paper.

4. — *The Rape of the Lock (Pope), drawings and vignettes by Aubrey Beardsley, 1896 ♣ Under the Hill and other Essays in Prose and Verse, illustrations, 1921.* Together 2 vols., 4to, original cloth.

London, 1896-1921

5. BEERBOHM (MAX). A Christmas Garland. 12mo, original cloth, uncut. London, 1912

FIRST EDITION. Autograph Presentation copy from the author, with inscription on the half-title: "*For Edmund Gosse affectionately—this book which contains (alas!) proof that he is inimitable. Max. 1912*". Also with four pages of autograph manuscript of a rewritten version of "The Mote", which have been tipped over the text of that article. Concerning this manuscript Edmund Gosse has written on a fly-leaf: "*The enlargement of 'The Mote', made to parody 'the great dark glow' of H[enry] J[ames]'s later manner, was sent to E. G. July 30, 1925, with instructions to glue the MS. over the printed pages, as is here done.*" With the Edmund Gosse bookplate.

6. — Seven Men. Square 12mo, original diced cloth, uncut, with dust jacket. London, 1919

FIRST EDITION. First Issue, with diced cloth. Inscribed by the author on half-title: "*Signor Orioli's copy. I wish I had given it to him. The most I can do now is to leave it in his possession. Max Beerbohm. 1922*".

7. — Rossetti and his Circle, 23 colored plates, London, 1922 ❖ A Peep into the Past, Privately Printed, 1923, one of 300 copies on Japan vellum. Together 2 vols., royal 8vo, cloth or boards.

BOTH FIRST EDITIONS.

8. — AUTOGRAPH MANUSCRIPT, signed, of "On Speaking French" 6 pp., folio, over 1,500 words. In a cloth slip case.

9. — Proof of the Offset Reproduction in Colors of Max Beerbohm's caricature "Major Augustus John", No. 2 of the series "Artists at the Front", which appeared in the magazine "Reveille", October 23, 1917, with autograph instructions by the artist to the printer, amounting to about 75 words, written in pencil and ink on the plate and on the margin. Size of plate, $8\frac{3}{4}$ by $5\frac{1}{2}$ inches, on a sheet about 10 by $6\frac{3}{4}$ inches. Matted, in a glazed frame. Size over all, $13\frac{5}{8}$ by $10\frac{5}{8}$ inches.

AN AMUSING CARICATURE, showing Major Augustus John gazing at three farm women and exclaiming, "Ah, now there really is a subject!" Beerbohm's inscribed correction read in part as follows: "*The helmet must not be pink; please make it gray—the same as the colour of the bucket or the end of spade*" and "*The type must not be one fraction of a ghost of an inch larger than this*" [arrow pointing to pencil lettering of title].

10. BENNETT (ARNOLD). Books and Persons. 12mo, cloth, paper label. uncut. In a cloth slip case. London, 1917

PRESENTATION COPY FROM THE AUTHOR, inscribed on fly-leaf: "*To H. F. S. from A.*"

An Outstandingly Important Group of Books Written and Illustrated by William Blake

Including the Autograph Manuscript of
"Genesis: The Seven Days of the Created World"

NUMBERS 11-18

THE MAGNIFICENT BEACONSFIELD-MACGEORGE-BONNER COPY

ONE OF TWO EXTANT COPIES WITH THE PLATES
SUPERBLY FINISHED BY WILLIAM BLAKE IN
OPAQUE PIGMENTS AND WATERCOLORS

11. BLAKE (WILLIAM). *Visions of the Daughters of Albion*. 11 plates, comprising a frontispiece, a pictorial title-page, the illustrated "Argument" plate, and 8 plates displaying text and illustrations, all designed and etched in relief by William Blake and printed by him in golden brown on one side of 11 sheets of paper measuring about 15 by 11 inches, the illustrations having been afterwards colored by Blake with opaque pigments and watercolor. Accompanying this copy are duplicate impressions of the frontispiece, the title-page, and the page of "Argument", all printed in green and tinted with watercolor, the last two being on opposite sides of a single leaf. All sheets, with one exception, are uncut and have been hinged or laid between the blank leaves of a folio volume bound in modern boards with a red morocco back. In a full crimson levant morocco slip case, gilt lettered, with inner cloth folder.

N.p., Printed by Will:^m Blake: 1793 [not earlier than 1794]

THE FIRST (COPY A) OF THIRTEEN EXTANT ORIGINAL COPIES RECORDED BY GEOFFREY KEYNES in "A Bibliography of William Blake" (New York: Grolier Club, 1921).

COPY FORMERLY BELONGING TO BENJAMIN DISRAELI, LORD BEACONSFIELD, WHOSE FATHER, ISAAC D'ISRAELI, PROBABLY BOUGHT IT DIRECTLY FROM WILLIAM BLAKE.

ONE OF TWO EXTANT COPIES IN WHICH THE PLATES ARE HIGHLY COLORED WITH OPAQUE PIGMENTS AND WATERCOLOR INSTEAD OF BEING LIGHTLY TINTED WITH WATERCOLOR WASH AS IN ALL OTHER KNOWN COPIES (except one fragmentary uncolored copy).

"The Poem partakes of the same delicate mystic beauty as *Thel*, but tends also toward the incoherence of the writings which immediately followed it. Of the former qualities the commencement may be quoted as an instance:

'Enslav'd, the Daughters of Albion weep: a trembling lamentation
Upon their mountains; in their valleys, sighs toward America.'

"The designs to the 'Visions of the Daughters of Albion' are magnificent in energy and portentousness. They are coloured with flat, even tints, not worked up highly. A frontispiece represents Bromion and Oothoon, chained in a cave that opens on the sea; Theotormon sitting near. The title page is of great beauty; the words are written over rainbow and cloud, from the center of which emerges an old man in fire, other figures floating around."—Gilchrist.

Gilchrist, as just quoted, describes this work as not being highly worked up, but colored with flat even tints. As noted above, this is the case in virtually all but two copies, ONE OF WHICH IS THE PRESENT ONE. In this copy the coloring is in highly finished opaque pigments and watercolor, achieving an effect of amazing force and beauty. Comparison of the plates in this copy with the three duplicate plates which accompany it and which are finished in the usual flat wash colors shows the tremendous difference between the two styles; not only do they display entirely variant color schemes, but in the former of the two there is a depth of plastic values not realized in the latter. In the duplicate plates "The Argument" with its illustration is printed on the verso of the title-page, whereas in the present copy it appears on a separate leaf.

[Description concluded on following page]

THE PLATES ARE ENTIRELY UNCUT, with one exception noted below, and show the marginal stitch-holes made by Blake for its original binding. The plates proper, which measure about $6\frac{3}{4}$ by $4\frac{3}{4}$ inches, are printed on paper measuring about 15 by 11 inches, thus displaying a wide margin. The leaves bearing pages 4 and 7 of the poem are watermarked "J. Whatman 1794". The leaf bearing p. 2 of the poem has been torn, partly affecting the plate, but since very skilfully repaired.

The frontispiece of this copy has a curious history. "Beaconsfield library marks", according to Keynes, "dated 1856, show that the frontispiece was at that time missing; it was still missing when the library was sold at Sotheby's on March 20, 1882, the volume being bought for Mr. B. B. Macgeorge of Glasgow (Ellis and White, £34). The missing print came to light again, however, together with other Blake originals from an anonymous source, being sold at Hodgson's on Jan. 14, 1904 (Hopkins, £29), and was secured by Mr. Macgeorge." The frontispiece thus finally reunited with the volume displays the same forceful coloring peculiar to the rest of the plates; it was slightly cut down, however, at some time to about $11\frac{1}{4}$ by 8 inches, but has now been inlaid to its original size. For purposes of exhibition at the Fogg Art Museum in 1930 it was provided with a special mat and glazed frame which now accompany it.

[See frontispiece]

AN UNCUT COPY OF YOUNG'S "NIGHT THOUGHTS"

12. BLAKE (WILLIAM). YOUNG (EDWARD). The Complaint, and the Consolation; or, Night Thoughts, by Edward Young. 43 *engravings designed and executed by William Blake*. Royal 4to, half brown levant morocco, UNCUT, by RIVIERE; small marginal piece, affecting the plate, torn from one leaf, three small repaired marginal tears in the leaf of explanation of the engravings. London, 1797

FIRST EDITION WITH BLAKE'S ENGRAVINGS. AN UNCUT COPY, printed on paper watermarked "1794 J. Whatman". Most of the plates in this work extend to the full size of the leaf, so that it is only in uncut copies such as the present one that the plates are found intact. The leaf "Explanation of the Engravings" in this copy has been slightly cut down.

A RARE BROADSIDE DESIGNED AND PRINTED BY WILLIAM BLAKE

13. BLAKE (WILLIAM). Little Tom the Sailor. BROADSIDE measuring 22 by 9 inches, displaying a 48-line unsigned poem by William Hayley etched in relief by William Blake and 2 plates, a head- and a tail-piece, each measuring $4\frac{3}{8}$ by $6\frac{3}{8}$ inches, designed by William Blake and engraved by him on pewter. In a red cloth portfolio measuring $24\frac{1}{2}$ by $11\frac{1}{2}$ inches. [Imprint below tail-piece:] Printed for & Sold by the Widow Spicer of Folkstone for the Benefit of her Orphans. October 5, 1800

A RARE BROADSIDE DESIGNED AND ETCHED BY WILLIAM BLAKE, DISPLAYING IN THE HEAD- AND TAIL-PIECE TWO OF THE FEW EXISTING EXAMPLES OF THE PROCESS CALLED BY BLAKE "WOOD-CUTTING ON PEWTER".

The ballad, which was written by William Hayley on September 22, 1800, is referred to as follows in "The Memoirs of Hayley": "The Ballad was successfully devoted to relieve the necessities of a meritorious poor woman on the Kentish coast, whose misfortune Mrs. Rose had imparted to Hayley, and whose heroic sea-boy was the hero of the ballad".

AN UNUSUALLY WIDE COPY OF THIS BROADSIDE. Keynes gives 19 cm. (about $7\frac{1}{2}$ inches as the width measurement, but this copy is $1\frac{1}{2}$ inches wider. The paper is watermarked "Podnoy". Keynes 71.

4. [—] HAYLEY (WILLIAM). Ballads, by William Hayley, founded on Anecdotes relating to Animals. 5 plates designed and engraved by William Blake. 12mo, ORIGINAL BOARDS, uncut; back restored. In a half brown calf slip case. London, 1805

FIRST EDITION WITH THESE PLATES. These ballads were originally intended to have been issued in fifteen quarto parts with numerous illustrations by Blake. Four parts were issued in 1802, but the series did not meet with success and was then discontinued. Of the plates in this new edition, all but the last two are re-engravings, with slight variations, of subjects already published in the previous unfinished edition. Keynes 74.

5. [—] BLAIR (ROBERT). The Grave, A Poem. *Frontispiece portrait of Blake engraved by Louis Schiavonetti after T. Phillips and a pictorial title-page and 11 plates engraved by Schiavonetti after Blake.* 4to, middle nineteenth century half green levant morocco, UN CUT. London, 1808

FIRST EDITION. Copy issued to one of 589 subscribers whose names are listed on the preliminary pages, the legend "Subscriber's Copy" engraved on lower margin of the title-page. This work also contains a 20-line dedication poem to the Queen by William Blake. Keynes 81.

PROOFS ON INDIA PAPER OF BLAKE'S ILLUSTRATIONS OF THE BOOK OF JOB

6. BLAKE (WILLIAM). Illustrations of the Book of Job. *Decorative title-page and 21 plates designed and engraved by William Blake, all proofs on India paper mounted on separate folio sheets of thicker paper measuring 16¾ by 13 inches.* Laid in a half dark red levant morocco portfolio, with ties. [London, 1825]

A COMPLETE SET OF INDIA PAPER PROOFS OF BLAKE'S FAMOUS ILLUSTRATIONS FOR THE BOOK OF JOB.

The plates measure about 8½ by 6½ inches, each displaying a central rectangular design surrounded by marginal decoration and textual quotations. Each plate is engraved "Proof" in the lower right corner and each, including the title-page, bears the imprint: "London Published as the Act directs March 8: 1825 by William Blake No. 3 Fountain Court Strand", except plate 1, which is misdated 1828. The mounts of seven plates (2, 6, 8, 10, 15, 17, 18) are watermarked "J. Whatman Turkey Mill 1825". Keynes, 55, iv.

"GENESIS: THE SEVEN DAYS OF THE CREATED WORLD"

AN AUTOGRAPH MANUSCRIPT BY WILLIAM BLAKE

17. BLAKE (WILLIAM). AUTOGRAPH MANUSCRIPT by William Blake entitled "*Genesis: The Seven Days of the Created World*", an unfinished poem of 209 lines, with 5 additional cancelled lines, written on one side of leaves [2-9] inclusive (8 pages) of a small 4to notebook, 8 by 6¾ inches, containing 28 pages of otherwise blank handmade paper watermarked 1797, in the ORIGINAL DARK BLUE PAPER WRAPPERS. In a purple levant morocco solander case, gilt tooled back, with inner purple watered silk folder.

AUTOGRAPH MANUSCRIPT BY WILLIAM BLAKE OF AN UNFINISHED BIBLICAL POEM, WRITTEN NOT EARLIER THAN 1797 AND HITHERTO UNPUBLISHED (apart from reproduction of the first page in the sale catalogue of the H. Buxton Forman Library issued by the Anderson Galleries in 1920).

ONE OF THE TWELVE EXTANT BLAKE MANUSCRIPTS RECORDED BY GEOFFREY KEYNES in

[Description concluded on page 7]

^{Genesis}
The Seven Days
of the Created World

Thou Art of Heaven & of the Eternal Fire
Eternal Son & Offspring I create
Of the unchangeable Mind the only birth
Image Divine, to thy Great Archetype
Equal, & light of a replendent Light
And thou that breathest by both & thirst by both
O Spirit kindled by a double beam
As a clear rurr from a spotless fount
And a true Image from the Image true
In which the first great type equals itself 10
(And if such phrase may be) A tripled son
Firing the soul & giving genius Light.

Thou sacred Gift & Herald, sacred tie,
Three sacred persons all in one combined
No lonely God, in whom the whole is joined
That into various portions spreads itself
Limits of infinite & counsel high
And soft appointment, O thine Love Divine
From Father & from Son on me descend
Inhabit in my heart, & here & there 20
Infuse thy grace inspiring sense & verse
That I may sing that Labour pains & high

"A Bibliography of William Blake" (New York: Grolier Club, 1921) where he writes in part as follows:

"The origin and purpose of this MS. are obscure. The handwriting is certainly Blake's, but Symons points out that, although at first large and careful, it becomes smaller and more hurried, as if it had been written at a single sitting. In the later part of the MS. there are corrections, sometimes as much as a line and a half being crossed out and rewritten. The poem consists of an argument or statement written in a formal manner with pious invocations It differs from any of Blake's early attempts at blank verse in the absolute regularity of metre. Symons suggests that it may be a translation of Klopstock, dictated by Hayley, or that it may be a copy of a very early work made at Hayley's instigation. . . . It seems very improbable that this work, which is certainly not Blake's own composition, is the same as that referred to by Crabb Robinson as a *Vision* (or *Version*) of Genesis."

From the H. Buxton Forman collection, with bookplate. Keynes 7.

[See illustration on opposite page]

8. [—] STEDMAN (J. G.). Narrative, of a five years' expedition, against the Revolted Negroes of Surinam in Guiana, on the Wild Coast of South America. *Engraved frontispiece, title-pages, and 80 plates, 16 of which are engraved by William Blake, after designs by the author.* 2 vols., 4to, full mottled polished calf, gilt tooled backs, triple gilt fillet border on the sides, UNCUT; worn, one cover stained, marginal repair in one leaf. London, 1796

FIRST EDITION. AN UNCUT COPY. The plates at pp. 80, 110, 132, 166, 174, 200, 227, and 326 of Vol. I and pp. 10, 56, 74, 104, 280, 296, 348, and 394 of Vol. II are engraved by Blake. Keynes III.

9. [—] KEYNES (WILLIAM). A Bibliography of William Blake. 4 plates in color, 40 plates in monochrome, and 12 text reproductions. Thick 4to, original blue cloth, morocco back, gilt top, uncut; covers slightly soiled. New York: Grolier Club, 1921

FIRST EDITION. One of 250 copies, printed at the Chiswick Press on specially-made paper. From the later library of Herschel V. Jones, with bookplate.

20. BOSWELL (JAMES). AUTOGRAPH MANUSCRIPT MEMORANDUM by James Boswell regarding a pair of gun barrels, written on 1 p., oblong 12mo, undated.

AUTOGRAPH MEMORANDUM BY BOSWELL, reading as follows:

"I have ordered by Doctor Tirrel's means two Gun Barrels in the Spanish fashion by Francesco Leoni Gunsmith at Rosina near Pistoia. The price of each is to be nine Sechins and a half. They are to be taken care of by Mr. Dick & sent to Mr. Cranford at Rotterdam who is to forward them to Scotland."

From the Lieutenant-Colonel Ralph H. Isham collection of Boswell manuscripts, recently discovered at Malahide Castle, Auchinleck.

BOSWELL'S "THE LIFE OF SAMUEL JOHNSON" WITH A LEAF OF THE ORIGINAL AUTOGRAPH MANUSCRIPT

21. BOSWELL (JAMES). The Life of Samuel Johnson. *Engraved portrait of Johnson by Heath after Reynolds, and 2 engraved plates.* 2 vols. 4to, contemporary polished tree calf; rehinged. In a half brown calf slip case. London, 1791.

FIRST EDITION. A FINE COPY, with the imprint at the foot of the portrait untrimmed. Page 135, Vol. I, is in the FIRST STATE, with the misprint "gve" for "give".

AN EARLY COPY, with the cancel-leaves Mm4 and Nn1 (pp. 271-4) in Vol. I and Ee2 (pp. 29-30), Qq3 (pp. 301-2), and Eee2 (pp. 395-6) in Vol. II ALL ON STUBS. In later copies these revised leaves form part of the respective signatures to which they belong. Leaves Oo4 (pp. 287-8) and Zz1 (pp. 353-4) of Vol. II are also cancel-leaves but do not appear to be mounted on stubs.

Bound at the end of Vol. II is a copy of "The Principal Corrections and Additions to the First Edition of Mr. Boswell's Life of Dr. Johnson", by James Boswell, 4to (comprising a title and 42 numbered pp.), London, 1793.

LAI IN IS A LEAF OF THE ORIGINAL AUTOGRAPH MANUSCRIPT OF THIS FAMOUS BIOGRAPHY written on 1 p., 4to, with several corrections, displaying the text which appears on p. 24, Vol. II, of the First Edition, beginning on line 16 and ending on line 30. The top left corner of the manuscript bears the date 1776 (referring to the year to which the text relates, Johnson being then 67) and the top right corner the pagination 513, both in Boswell's hand.

The extremely interesting passage which this manuscript page displays gives the greater part of Boswell's rugged opinion on controversial etiquette and tactics as evoked by a preceding reference to the extreme consideration shown by Dr. William Adams in a controversy with David Hume over the latter's "Essay on Miracles". The manuscript page reads as follows, those portions which were cancelled by Boswell being indicated in brackets following the words which replaced them or in their textual sequence, the first sentence of the manuscript and the conclusion of the paragraph having been supplied from the printed text for better understanding of the passage:

"If a man firmly believes that religion is an invaluable treasure, he will consider a writer who endeavours to deprive mankind of it as a *robber*; he will look upon him as odious, though the Infidel" [manuscript begins here] "*may think himself in the right. A robber who reasons as the Gang do in the Beggars Opera who call themselves practical philosophers and may have as much bona fides as pernicious speculation. Philosophers is not the less an object of just indignation. An abandoned profligate may think [have a notion] that it is not wrong to debauch my wife; but shall I therefore not detest him? And if I catch him making an attempt shall I treat him with politeness [say with compliments upon his genteel mistress]. No. I will kick him down stairs or run him through the body. That is, if I really love my wife or have a true rational notion of honour. An Infidel then should not be treated handsomely by a Christian merely because he endeavours to rob with ingenuity. I do declare that in this I am exceedingly unwilling [reluctant] to be provoked to anger [violence], could I be persuaded that truth would not suffer from [by] a cool moderation [moderation] in its defenders I should wish to preserve good humour at least in every controversy; nor indeed do I see why a man should lose his temper while he does what he can to get the better of an opponent. I think [we may fairly express it if an infidel has (?) an] * Johnson". [Here the manuscript ends, the conclusion which this last sentence begins reading as follows in the printed text:] "I think ridicule may be fairly used against an infidel; for instance, if he be an ugly fellow, and yet absurdly vain of his person, we may contrast his appearance with Cicero's beautiful image of Virtue, could she be seen. Johnson coincided with me and said, 'When a man voluntarily engages in an important controversy, he is to do all he can to lessen his antagonist, because authority from personal respect has much weight with most people, and more than reasoning. If my antagonist writes bad language, though that may now be essential to the question, I will attack him for his bad language.' ADAMS. 'You would not jostle a chimney-sweeper.' JOHNSON. 'Yes, Sir, if it were necessary to jostle me down.'"*

Apart from the cancellations indicated in brackets, punctuation, the words "bona fides" (replaced by "sincerity"), a brief marginal note, and the starred reference to "Johnson", the manuscript reads as in the printed version. A small piece of the manuscript has rotted away, affecting a few words, and the leaf is now backed with silk gauze.

[Description concluded on opposite page]

70 may think himself in the right. A robber: 53/
reasons as the Gang do in the Beggars Opera
who call themselves practical philosophers
and may have as much bona fides as pernicious
speculative philosophers is not the less in
object of just indignation. An abandoned pro-
figate may ~~have a notion~~ ^{think} that it is not wrong
to debauch my wife; but shall I therefore not
detest him? and if I catch him making an
attempt shall I treat him with politeness
~~and with compliments upon his gentle~~ ^{beats}
~~him down stairs~~
~~that is, if I really love~~ ^{is} ~~him~~ ^{him} ~~through the body~~
have a true ^{rational} notion of honour. A rebel then
should not be treated handsomely by a Christian
merely because he endeavours to rob with
ingenuity. + I do declare that in all this I
am exceedingly ^{unwilling} ~~reluctant~~ to be provoked is
^{anger} ~~violence~~, and could I be persuaded that
truth would not suffer ^{from} a cool ^{moderation} ~~indifference~~
in its defenders I should wish to preserve
good humour at least in every controversy; nor
do I see why a man should lose his temper ^{with} ~~with~~
he does all he can to get the better of an opponent.
~~I think it is a great pity if one should be an~~ ~~Johnson~~

[NUMBER 21]

On the verso is a cancelled inscription in Boswell's hand reading "Note Gibbon's ugliness."

THE EXTREME RARITY OF LEAVES OF THE ORIGINAL MANUSCRIPT OF BOSWELL'S LIFE OF JOHNSON IS WELL-KNOWN TO JOHNSONIAN COLLECTORS. Only a very small portion of this manuscript was found intact among the Boswell papers recently discovered in Malahide Castle and acquired by Lieutenant-Colonel Ralph H. Isham, the rest having rotted beyond repair. THIS IS THE FIRST LEAF TO BE OFFERED FOR PUBLIC SALE.

[See illustration]

22. [BOSWELL (JAMES).] Voltaire's Letter to James Boswell. Introductory Note by R. H. Isham. *Facsimile*. 4to, original boards.
Glen Head, Long Island, 1927
FIRST EDITION. One of a few copies printed by William Edwin Rudge for Colonel Isham.
23. BODONI PRESS. SHELLEY (PERCY B.). *Epipsychidion*. Small folio, full vellum, uncut.
Montagnola: Officina Bodoni, 1923
One of 222 copies on hand-made paper, printed from the original types of Giambattista Bodoni.
24. BROWNING (ELIZABETH B.). *Poems Before Congress, 1860* ❖ *The Greek Christian Poets and the English Poets, 1863*. Together 2 vols., 12mo, original cloth, uncut.
London, 1860-3
FIRST EDITIONS. "From the Publisher" stamped on the second.
25. BRYANT (WILLIAM C.). *Poems*. 12mo, contemporary calf; small tear in two margins, name on end-paper, a few leaves slightly foxed. In a half brown morocco slip case.
Cambridge, 1821
FIRST EDITION of Bryant's First Volume of Collected Poems. Contains "The Ages", "To a Waterfowl", "Translation of a Fragment of Simonides", "Inscription for the Entrance into a Wood", "The Yellow Violet", "Green River", and "Thanatopsis". "Thanatopsis" was first printed in the "North American Review", September, 1817. There are several changes in this publication, besides the addition of sixteen new lines at the beginning, and fifteen new lines at the end. This copy contains the leaf "Advertisement" following the title-page.
26. BUNNER (H. C.). *The Runaway Browns, illustrated by C. J. Taylor* N. Y., 1892, *autograph presentation copy from the author* ❖ Joan of Arc (Belloc), London [1929]. Together 2 vols., 12mo, original cloth.
FIRST EDITIONS.

FIRST EDITION, IN ORIGINAL BOARDS, UNCUT

27. BURKE (EDMUND). *Reflections on the Revolution in France, and on the Proceedings in certain Societies in London relative to that Event*. In a Letter intended to have been sent to a Gentleman in Paris. 8vo ORIGINAL BOARDS, uncut; portion of backstrip missing, pen-and-ink label. In a cloth box case.
London, 1790
FIRST EDITION. VERY RARE IN ORIGINAL BOARDS.

UNCUT SET OF "THE SCOTS MUSICAL MUSEUM"

28. [BURNS (ROBERT).] *The Scots Musical Museum*. Consisting of Six Hundred Scots Songs with proper Bases for the Piano Forte & By James Johnson. 6 vols., 8vo, full olive levant morocco, UNCUT.
Edinburgh [1787-1801]
VERY RARE IN UNCUT CONDITION. A FINE COPY. About half of the material of the first four volumes is the work of Burns. The fifth volume, which appeared Dec. 5, 1791, a few months after the poet's death, contains 45 songs written by him. The concluding volume contains 18 songs by Burns.
Many of Burns' poems appear in this work for the first time. They, of course, have been included in all subsequent editions of his writings. This work and the poems published in 1786, 1787, and 1793, comprises all that the poet published during his lifetime.

29. — Poems, Chiefly in the Scottish Dialect. *Frontispiece portrait by Beugo, after Nasmyth*, slightly soiled. 2 vols., 12mo, half green morocco, gilt tops, UNCUT, some leaves slightly soiled, name on the title-pages.

Edinburgh, 1798

New Edition, considerably enlarged. Tall copy, uncut. From the Beverly Chew collection, with his bookplate.

30. [BURTON (RICHARD F.).] The Kasidah (couplets) of Haji Abdu El-Yezdi: a Lay of the Higher Law. Translated and annotated by his Friend and Pupil, F. B. Small 4to, ORIGINAL YELLOW PRINTED WRAPPERS, uncut; fold in centre. In a cloth folder.

London: Bernard Quaritch, 1880

FIRST EDITION. Second Issue, with the dated imprint. The entire first edition did not consist of more than 200 copies. Inscribed by Sir Richard F. Burton on front cover: "*Monsieur le Chevalier A. de Kremer*".

A FINE COPY OF THE AUTHOR'S FIRST BOOK

1. BUTLER (SAMUEL). A First Year in Canterbury Settlement. *Folding map*. 12mo, original cloth. In a half red morocco slip case.

London, 1863

A FINE COPY OF THE FIRST EDITION OF THE AUTHOR'S VERY RARE FIRST BOOK. With 32 pp. of advertisements at the end, dated [January] 1863.

2. — Evolution, Old and New, 1879. FIRST EDITION ❖ Ex Voto, 1890. Together 2 vols., 12mo, original cloth, both uncut. London, 1879-90

3. — The Way of All Flesh. 12mo, original red cloth; inner hinges cracked, back cover slightly rubbed. In a half blue morocco slip case.

London, 1903

FIRST EDITION. A FINE COPY, regardless of the slight defects noted above, with the lettering on the covers intact. This copy does not contain the 12 pp. of advertisements at the end.

4. BYRON (GEORGE GORDON, LORD). Hours of Idleness. A Series of Poems, Original and Translated. 8vo, full red polished calf, gilt top.

Newark: S. and J. Ridge, 1807

FIRST EDITION IN THIS SIZE. With the watermark "LL 1806". A FINE COPY, PROBABLY LARGE PAPER.

5. — English Bards, and Scotch Reviewers. 8vo, contemporary boards, uncut, back slightly chipped. In a half brown morocco slip case.

London, 1810

FIRST AUTHORIZED EDITION, consisting of 1,050 lines only. The paper is watermarked "G. & R. T". TALL COPY, entirely uncut.

6. — Mazeppa, A Poem. 8vo, ORIGINAL WRAPPERS, uncut, small marginal repair in one leaf, slight stain on a few margins. In a cloth slip case.

London, 1819

FIRST EDITION. Second Issue, with the imprint on p. [72] instead of p. [70]. With 8 pp. of advertisements, dated July, 1819.

37. BYRON (GEORGE GORDON, LORD). *Don Juan*. 93 illustrations and decorations by John Austin. Royal 8vo, original cloth, uncut, with the dust jacket. London [1926]
FIRST EDITION with these illustrations.
38. — English Bards and Scotch Reviewers, Second Edition, London, 1809; half-title missing ✧ A Legend of Florence (Hunt), London, 1840 ✧ Infelicia (Menken), London, 1868 ✧ The Winding Stair (Yeats), N. Y., 1929, signed by the author. Together 4 vols., 8vo to 16mo, niger morocco, cloth, etc.
39. CABELL (JAMES B.). *The Eagle's Shadow*. Illustrated by Wil Grefé. 12mo, original cloth. Fair copy. New York, 1902.
FIRST EDITION. FIRST ISSUE, dedicated "To M. L. P. B."
40. — Gallantry, 1907 ✧ Chivalry, 1909. Both with colored illustration by Howard Pyle. Together 2 vols., 8vo, cloth, gilt tops, uncut. New York, 1907-
FIRST EDITIONS. With the first bindings.
41. [—] A Round-Table in Poictesme. A Symposium. Edited by Don Bregenzner and Samuel Loveman. 8vo, cloth, with dust wrapper. Cleveland: Privately Printed by Members of the Colophon Club, 1907.
FIRST EDITION. One of 248 copies on American vellum. This is a tribute to James Branch Cabell, and is signed on the fly-leaf by all the contributors, as follows: James B. Cabell, H. L. Mencken, Ernest Boyd, Burton Rascoe, Ben Ray Redman, Christopher Morley, M. P. Mooney, Edwin M. Robinson, Samuel Loveman, F. L. Minarik, C. H. Liggett, Don Bregenzner, and Howard Wolf.
42. — Joseph Hergesheimer, Chicago, 1921 ✧ Jurgens, illustrations by R. F. Coyle, N. Y., 1923 ✧ The Music from Behind the Moon, engravings by Underwood, N. Y., 1926 ✧ The White Robe, illustrations by Locher, N. Y., 1928. Together 4 vols., royal 8vo, cloth or boards.
Mainly limited editions.
43. — From the Hidden Way, 1916 ✧ The Certain Hour, 1916 ✧ The Cream of the Jest, 1917 ✧ Beyond Life, 1919. Together 4 vols., 12mo, original brown cloth. New York, 1919-
ALL FIRST EDITIONS, first bindings.
44. — The Jewel Merchants, 1921 ✧ The Lineage of Lichfield, 1922 ✧ Straws and Prayer-Books, 1924 ✧ Something About Eve, 1927 ✧ Sonnets from Anton, 1929. Together 5 vols., 8vo, original cloth, boards, etc. New York, 1919-
ALL FIRST LIMITED EDITIONS. All signed by the author.

45. — The Taboo in Literature, 1920 ✧ The Novel of Tomorrow, Indianapolis [1922] ✧ A Round-Table in Poictesme, Cleveland, 1924 ✧ Ballads from the Hidden Way, N. Y., 1928 ✧ Bibliography of the Writings of Cabell (Holt), Phila., 1924. Together 5 vols., 8vo to 12mo, cloth, boards, etc.

Some limited editions.

46. — The Certain Hour, 1917 ✧ Jurgen, 1919 ✧ The Image of Seshra (in "Romance"), 1920 ✧ The Jewel Merchants, 1921, FIRST EDITION ✧ Gallantry, 1924 ✧ Something about Eve, 1927. Together 6 vols., 8vo and 12mo, original cloth or wrappers. New York, 1917-27

PRESENTATION COPY FROM THE AUTHOR

47. [CARLYLE (THOMAS).] Sartor Resartus. 8vo, old half calf. London, 1849

PRESENTATION COPY FROM THE AUTHOR, with autograph inscription on yellow fly-leaf: "*To Miss Williams Wynne with many kind regards: T. Carlyle. Chelsea. 12 Dec. 1848.*" The leaf which bears the above inscription was apparently one of the end-papers in the original binding, and in the rebinding of the book was placed where it is now found. Inserted is a small photograph of Carlyle. From the collections of Charles George Milnes Gaskell and Col. R. H. Isham, with bookplates.

48. — History of Friedrich II of Prussia. Vols. 1-2, 4-7. 1869. Vol. 3 of "Critical and Miscellaneous Essays" has been substituted for Vol. 3 of "Friedrich II". Together 7 vols., 12mo, cloth, uncut.

London, 1866-9

PRESENTATION COPY FROM THE AUTHOR, inscribed on half-title of Vol. I: "*To Louisa Lady Ashburton &c &c with my kindest regard T. C. Chelsea 24 May 1870.*" With the Kent House and Melchet Court stamps.

49. CARROLL (LEWIS). Alice's Adventures in Wonderland. 42 illustrations by John Tenniel. 12mo, original red cloth, gilt edges; recased, new end-paper at the front and the back, small repairs in the backstrip. In a half red morocco slip case. London, 1866

SECOND EDITION.

50. — Doublets. A Word-Puzzle. 16mo, original red cloth.

London, 1879

FIRST COMPLETE EDITION.

51. CHAUCER (GEOFFREY). The Poetical Works of Geoffrey Chaucer. Portrait. 6 vols., 16mo, half blue levant morocco, gilt tops, uncut; slightly rubbed, by MATTHEWS. London: William Pickering, 1852

First Editions, Inscribed Copies, and Autograph Letters by Samuel L. Clemens

NUMBERS 52-72

WITH PAGES OF THE MANUSCRIPT OF THE TWO AUTHORS

52. [CLEMENS (SAMUEL L.)] AND WARNER (CHARLES D.). *The Gilded Age. Illustrated by Hoppin, Stephens, and others.* 8vo, original cloth; loose in covers, top and base of the backstrip somewhat frayed, corners slightly worn, writing on one fly-leaf. Hartford, 1873
- FIRST EDITION. FIRST ISSUE, without the illustration on p. 403. A PAGE OF THE ORIGINAL MANUSCRIPT (about 95 words) in the hand of Mark Twain has been inserted in its proper place at p. 328, and A PAGE OF THE ORIGINAL MANUSCRIPT in the hand of Charles Dudley Warner (about 132 words) has been inserted in its proper place at p. 351. On the inside of the back cover is a long bibliographical note in pencil by Merle Johnson in reference to this issue.

53. [—] Mark Twain's Sketches, New and Old. By Mark Twain. *Illustrations.* Square 8vo, original blue cloth, shaken, top and base of backstrip and corners slightly rubbed. Hartford, 1873
- FIRST EDITION. FIRST ISSUE, with the footnote on p. 119 repeated on the following page, and "From Hospital Days" on p. 299; the slip of errata is pasted in at the latter page. On the inside of the back cover is an interesting bibliographical note in pencil by Merle Johnson in reference to this issue.

54. [—] The Adventures of Tom Sawyer. By Mark Twain. *Illustrations.* Square 8vo, purple cloth, GILT EDGES. In a half blue morocco slip case. Hartford, 1873
- THE EXTREMELY RARE FIRST ISSUE OF THE FIRST EDITION, AND ONE OF A SMALL NUMBER WITH THE GILT EDGES. The verso of the half-title and the preface are both blank. This copy has been bound in the purple covers of a later edition of the work.

THE EXTREMELY RARE FIRST EDITION IN WRAPPERS

55. [CLEMENS (SAMUEL L.).] Old Times on the Mississippi. By Mark Twain. 12mo, ORIGINAL PRINTED WRAPPERS; backstrip repaired with gauze, small piece lacking at the top and base of the same part, and numerals in ink on the outside of the back wrapper. In a half green morocco slip case. Toronto: Belford Brothers, 1873
- FIRST EDITION. EXTREMELY RARE IN WRAPPERS. APPARENTLY AN EARLY ISSUE, with the name "Tom Sawyer" on the title-page, and with the verso of the half-title blank. However, the announcement of S. Smiles' book "Thrift" is listed on the second page of the advertisements at the back, instead of the inside of the front wrapper. The work contains a large part of "Life on the Mississippi", published in the United States seven years later. The wrapper is not dated.

56. [—] Punch, Brothers, Punch! and Other Sketches. By Mark Twain. 16mo, original blue cloth. New York [1873]
- A CHOICE COPY OF THE FIRST EDITION. FIRST ISSUE, with Mark Twain's name in Roman type on the title-page. With a leaf at the back containing a facsimile letter by Clemens on the first page, and an advertisement "Mark Twain's Patent Scrap Books" on the second page. On the inside of the back cover is an illustration of the scrap-book. On the fly-leaf at the back is a bibliographical note in pencil by Merle Johnson in reference to the book. VERY RARE IN THIS FINE CONDITION.

THE RARE ISSUE WITH GILT EDGES

57. [CLEMENS (SAMUEL L.).] *Life on the Mississippi*. By Mark Twain. *Illustrations*. 8vo, original cloth, GILT EDGES; top and base of the backstrip slightly chipped. Boston, 1883

FIRST EDITION. FIRST ISSUE, with the suppressed illustration "Mark Twain in Flames" on p. 441. Laid in is "The Suppressed Chapter of 'Life on the Mississippi'", 4 pp., 8vo, one of 200 copies of the first printing. With bibliographical note in pencil by Merle Johnson in reference to the work on the inside of the back cover of book, and on the first page of the leaflet.

58. [—] *Adventures of Huckleberry Finn* (Tom Sawyer's Comrade). By Mark Twain. *Portrait and illustrations*. Square 8vo, original green cloth; top and base of the backstrip slightly chipped, a few small discolorations on the back cover, name stamped on front end-paper. New York, 1885

FIRST EDITION. The leaf [283-4] containing the corrected illustration is on a stub; p. 57, line 23, has the misprint "was" for "saw"; the final "5" in the pagination of p. 155 has been replaced from a different font.

THE ILLUSTRATOR'S COPY WITH HIS MANUSCRIPT NOTES IN PENCIL

59. [CLEMENS (SAMUEL L.).] *A Connecticut Yankee in King Arthur's Court*. *Illustrations by Dan C. Beard*. Square 8vo, original cloth; shaken, library entry stamp, date, and numeral in ink on the verso of the front end-paper. In a half red morocco slip case. New York, 1889

FIRST EDITION. AN INTERESTING VOLUME. Copy formerly belonging to Dan Beard, the illustrator of the work, with a number of marginal notes in pencil by him in reference to the illustrations.

Tipped in at the front of the volume is a typewritten transcript of a letter by Clemens, in which he states that he thinks the illustrations are better than the book. On the margin of this letter is a signed pencil note by Beard: "*All the illustrations in this book were made in seventy working days, after this forced speed I was laid up several months. D. B.*"

On the front fly-leaf is the following inscription by the illustrator: "*Illustrations identified for my friend C. P. Everitt. May 1915 by Dan Beard.*" From the David Lane Billings and Daniel C. Beard collections, with bookplates.

PRESENTATION COPY, WITH AUTOGRAPH LETTER BY CLEMENS

60. [CLEMENS (SAMUEL L.).] *Pudd'nhead Wilson's Calendar* for 1894. 64mo, ORIGINAL YELLOW PRINTED WRAPPERS; loose, back wrapper slightly defective, and pasted down on thin cardboard. In a 12mo cloth covered case with morocco back.

[Back wrapper:] Dawson's Landing, Mo. [1893]

FIRST EDITION. PRESENTATION COPY FROM MARK TWAIN, with his autograph inscription on the front wrapper: "*Presented to Curtis Bell by Mark Twain*". Tipped in the same covers, is an A. L. s. by Clemens to Curtis Bell, 1 p., 12mo, The Players, "*New Year's Eve /93*". The first page of this work contains the same reading as on the front wrapper. Laid in is a long A. L. s. by Merle Johnson: "*The little Pudd'nhead Calendar is probably the only presentation copy—I never have seen or heard of another, it came directly from a file at the Lotos Club, of which Mark was an honorary life member . . .*"

**PRESENTATION COPY FROM MARK TWAIN
TO SARAH BERNHARDT**

61. [CLEMENS (SAMUEL L.).] *Personal Recollections of Joan of Arc. Illustrations.* 12mo, original red cloth; one inner hinge cracked. In a half red morocco slip case. New York, 1896

FIRST EDITION. A SPLENDID ASSOCIATION COPY. PRESENTED BY THE AUTHOR TO SARAH BERNHARDT, WITH A LONG AND INTERESTING AUTOGRAPH PRESENTATION INSCRIPTION BY HIM on the inside of the front cover: "*Ah, Madame the illustrious, I made a mistake yesterday; When you spoke of the 'play,' I thought you meant the book—I have no play, I was never able to write a play. But this is the book; & it has one large merit: it puts no words into Jeane's mouth which she did not say. With the homage of Yours very truly the Author. To Madame Sarah Bernhardt. Dec. 17/05*".

62. [—] *Personal Recollections of Joan of Arc. Illustrations.* 12mo, original red cloth. New York, 1896

FIRST EDITION. With the exception of very slight fading on the backstrip, a fine copy

63. [—] *Tom Sawyer Abroad; Tom Sawyer, Detective, and Other Stories. Illustrations.* 12mo, original red cloth. New York, 1896

FIRST EDITION OF "TOM SAWYER, DETECTIVE". The rarest of the volumes in red cloth with gilt monogram on the sides. Now QUITE SCARCE.

**THE RARE PRIVATELY PRINTED
"WHAT IS MAN?"**

64. [CLEMENS (SAMUEL L.).] *What is Man?* 8vo, original board leather label, uncut; covers very slightly soiled. New York, 1906

THE RARE FIRST EDITION. One of 250 copies privately printed.

PRESENTATION COPY FROM THE AUTHOR

65. [CLEMENS (SAMUEL L.).] *Eve's Diary.* Translated from the Original MS. By Mark Twain. *Illustrated by Lester Ralph.* 12mo, original cloth. In a half red morocco slip case. London, 1906

FIRST SEPARATE EDITION. PRESENTATION COPY FROM THE AUTHOR, with autograph inscription on the inside of the front cover: "*To Katy Leary with the affectionate regards of her age-long friend. The Author. New York, Xmas, 1906*".

66. [—] *Christian Science.* 12mo, original red cloth. 2 copies. New York, 1906

BOTH FIRST EDITIONS. First and Second Issues, with the perfect letter "W" on line 14, in the first copy, and the same letter defective in the second copy.

67. [—] A Collection of FIRST EDITIONS of the Writing of Samuel L. Clemens, and four books relating to him. 14 vols., various sizes, and various original bindings, mostly in cloth; several bindings worn.

V.p., v.d.

ALL FIRST EDITIONS, with two exceptions as noted below. Comprising:

The Gilded Age, Hartford, 1874. Later Issue

The New Guide of the Conversation in Portuguese and English, Boston, 1883. In sheets

Choice Humorous Works, London, 1888. Not First Edition

Merry Tales, N. Y., 1892. FIRST ISSUE

A Double Barrelled Detective Story, N. Y., 1902

Editorial Wild Oats, N. Y., 1905

Mark Twain on Simplified Spelling [N. Y., 1906]

Is Shakespeare Dead? N. Y., 1909

A Bibliography . . . of Mark Twain (Johnson), N. Y., 1910. *One of 500 copies, signed by the author*

Jap Herron, N. Y., 1917

In Defense of Harriet Shelley, N. Y., [1918]. Not First Edition

Abroad with Mark Twain and Eugene Field (Fisher), N. Y., 1922. *One of 325 copies on Large Paper*

Mark Twain vs. The Street Railway Co. (Mayfield), Privately Printed, 1926

Queen Victoria's Jubilee, Privately Printed, n.d. *One of 195 copies*

68. — Broadside on Professor Loissette's system, signed by Clemens (printed). 8vo. Beginning at the end of the broadside and covering the entire other side is an A. L. s. by Clemens to the Rev. John Davis. About 200 words. With addressed envelope.

A FINE LETTER dealing with Professor Loissette's system of memory, of which for a short time Twain was an enthusiastic believer, learning pages of meaningless numbers and names and printing circulars telling how the system had helped him; finally, however, he decided the whole thing was a humbug. The above broadside is one of the original circulars mentioned. Accompanying the above is a photostat of pp. 850-1 from Paine's "Mark Twain", which refer to Loissette, with a manuscript note by Merle Johnson on the first page.

69. — A. L. s., 2 pp., 16mo. Firenze [1904]. To Edward B. Caulfield. About 130 words. With addressed envelope.

A VITRIOLIC LETTER.

ABOUT 510 WORDS IN CLEMENS' AUTOGRAPH

70. CLEMENS (SAMUEL L.). God and the Man. A Collection of Eighteen Autograph Comments in Clemens' hand. With a signed photograph. Bound in a 4to volume, full crimson levant morocco, gilt top.

AN UNUSUAL AND INTERESTING COLLECTION. APPARENTLY UNPUBLISHED. The comments range from two to thirteen lines, written in ink and pencil, all neatly mounted on heavy Japan vellum, COMPRISING IN ALL ABOUT 510 WORDS, with a manuscript title-page. A portrait of Clemens is laid in.

71. — A. L. s. (in pencil), 2 pp., 8vo. Hartford, Apl. 1/84. To Mr. Chatto, of Chatto and Windus. About 90 words.

A VERY INTERESTING LETTER, UNDOUBTEDLY REFERRING TO "Huckleberry Finn" published by the above firm in 1884. ". . . Chas. L. Webster (my nephew by marriage, & future publisher), will write you about this time. I will send him your present letter so that he may take note of the early sheets suggestion. We can easily send the early sheets if we don't forget it, for we shall have this book in type & printed, many months before we issue it. I shall secure Canadian copyright".

72. CLEMENS (SAMUEL L.). A. L. s. ("*Uncle Mark*"), 2 pp., 12mo, Redding, Feb. 22, 1910, to "*Dear Old Man*" ❖ A. L. s., 2 pp., 12mo, Monday, n.p., n.d., to R. M. Hooper ❖ A. N. s. ("*Mark*"), 1 p., 16mo [N. Y.] n.d. ❖ Portrait of Clemens on Japan vellum. Together 4 pieces laid in a 4to volume, boards, cloth back.
The letters are all of a friendly nature.

First Editions by Joseph Conrad

NUMBERS 73-81

THE AUTHOR'S FIRST BOOK

73. CONRAD (JOSEPH). *Almayer's Folly. A Story of an Eastern River*. 12mo, original cloth, gilt top, uncut, some pages unopened. London, 1899.
A FINE COPY OF THE FIRST EDITION OF THE AUTHOR'S FIRST BOOK, uncut, and with some of the pages in unopened state.
74. — Youth: A Narrative, and Two Other Stories. 12mo, original cloth, Edinburgh, 1900.
A FINE COPY OF THE FIRST EDITION. This work is mentioned in the advertisements as "In the press".
75. — Nostromo. A Tale of the Seaboard. 12mo, original cloth. London, 1902.
FIRST EDITION. A FINE COPY.

AUTOGRAPHED BY THE AUTHOR

76. CONRAD (JOSEPH). *Chance: a Tale in Two Parts*. 12mo, original green cloth, uncut. In a half green morocco slip case. London [1914].
FIRST EDITION. Second Issue, with the title-page bearing the 1914 date on the verso on a stub. This copy has the three stars on the backstrip in gilt. Signed by the author on the half-title. At the back are both the 8-p. list of advertisements dated Autumn 1913 and the 31-p. list of advertisements dated September 1913.
77. — Notes on My Books. 8vo, original boards, vellum back, uncut. London, 1914.
FIRST EDITION. One of 250 copies, signed by the author.
78. — The Sisters. With an Introduction by Ford Madox Ford ❖ Letter by Joseph Conrad to Richard Curle. Edited with an Introduction and Notes by R. C. *Etched portrait*. Together 2 vols., 8vo, original boards, cloth back, uncut. New York: Crosby Gaige, 1918.
FIRST EDITIONS. Issues limited from 926 to 850 copies respectively, and designed by Bruce Rogers.

79. — The Mirror of the Sea, London [1906] ❖ Shorter Tales, Garden City, 1924 ❖ Typhoon, London, 1903; lacks one end-paper and a fly-title ❖ Landscapes of Corsica and Ireland (Kinhead), with a foreword by Joseph Conrad, London [1921] ❖ Into the East (Curle), with a preface by Joseph Conrad, London, 1923, *one of 125 copies on Large Paper* ❖ Turgenev (Garnett), with a Foreword by Joseph Conrad, London [1917] ❖ Almayers Daarskab, København, 1916 ❖ Conrad and the Reporters (Morley), Garden City, 1923, *one of 815 copies*. Together 8 vols., various sizes and bindings, as issued.
ALL FIRST EDITIONS, including a FIRST DANISH EDITION.

80. — Tales of Unrest, 1898, covers partly loose ❖ Some Reminiscences, 1912 ❖ Under Western Eyes [1911] ❖ Last Essays, 1926 ❖ Tales of Hearsay [1925] ❖ Five Letters by Joseph Conrad written to Edward Noble in 1895, with a foreword by Edward Noble, *one of 100 copies privately printed, signed by Edward Noble* ❖ Into the East (Curle), with a Preface by Joseph Conrad, 1923. Together 7 vols., 12mo and 8vo, original cloth, including one in original wrappers. London, v.d.
ALL FIRST EDITIONS.

81. — The Rover, Garden City, 1923, *one of 377 copies, signed by the author* ❖ Youth, N. Y., 1903 ❖ Nostromo, N. Y., 1904 ❖ The Rescue, Garden City, 1920, *2 copies* ❖ The Point of Honor, N. Y., 1908 ❖ Romance, N. Y., 1904 ❖ The Children of the Sea, N. Y., n.d. Together 8 vols., various sizes, original cloth, including one in original boards.
ALL FIRST AMERICAN EDITIONS, except the last title listed.

First Editions by James Fenimore Cooper

NUMBERS 82-88

82. [COOPER (JAMES FENIMORE).] The Pilot, 2 vols., 1823; lacks one end-paper ❖ Lionel Lincoln, 2 vols., 1825-1824; lacks 3 blank leaves. Together 4 vols., 12mo, contemporary half calf and full tree calf. New York, 1823-5
BOTH FIRST EDITIONS.

83. [—] Gleanings in Europe [France], 2 vols., 12mo, original cloth, paper labels; labels slightly defective, stains on the covers, writing and stamp on inside of the front covers, a few small discolorations in the text. In a double book-shaped half red morocco slip case. Philadelphia, 1837
FIRST EDITION. With the slip of errata in Vol. I.

84. [—] Homeward Bound: or, The Chase. A Tale of the Sea. 2 vols., 12mo, original cloth, paper labels; slightly rubbed, some small stains on the covers, a number of leaves foxed. In a double book-shaped half red morocco slip case. Philadelphia, 1838
FIRST EDITION.

FIRST EDITION OF COOPER'S "THE PATHFINDER"

85. [COOPER (JAMES FENIMORE).] *The Pathfinder: or, The Inland Sea.* 2 vols., 12mo, ORIGINAL CLOTH, PAPER LABELS; one label slightly defective, faint stains on the covers. In a double book-shaped half red morocco slip case. Philadelphia, 1840.

FIRST EDITION. A DESIRABLE COPY OF THIS SCARCE WORK, free from the usual foxing. This is the third of "The Leatherstocking Tales". With the copyright notice on the verso of the title-page of Vol. II only.

86. [—] *The Headsman; or, The Abbaye des Vignerons. A Tale.* 2 vols. 12mo, original blue boards, paper backs, paper labels, uncut; backs chipped, hinges cracked, corners rubbed. In a double book-shaped half red morocco slip case. Philadelphia, 1833.

FIRST EDITION. A TALL COPY, ENTIRELY UNCUT, with the text in unusually clean state.

87. [—] *The Deerslayer: or, The First War-Path. A Tale.* 2 vols. 12mo, original cloth, paper labels; labels rubbed, small stains on the covers, two end-papers and a fly-leaf lacking, and new end-papers at the end of Vol. I. In a double book-shaped half red morocco slip case. Philadelphia, 1840.

FIRST EDITION. The first of "The Leatherstocking Tales".

88. [—] *The Two Admirals. A Tale.* 2 vols., original cloth, paper labels, some stains on covers, slight foxing in the text. In a double book-shaped half brown morocco slip case. Philadelphia, 1840.

FIRST EDITION.

89. CORNEILLE (THOMAS). *The Extravagant Shepherd. A Pastoral Comedie.* Englished by T. R[andolph]. Small 4to, half morocco; original cover loose, contemporary writing on title-page. London, 1649.

FIRST EDITION.

90. DE MORGAN (WILLIAM). *Joseph Vance: an Ill-written Autobiography.* 12mo, original light green cloth. London, 1906.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY, inscribed on the title-page beneath the author's printed name: "*and given by the said William De Morgan conjointly with Evelyn his wife to the very very old friend of both, Edith Corbet, with their united loves.*" Pasted on the lower left margin of the title-page is a small half-tone portrait of the author.

91. — *An Affair of Dishonour, 1910* ❖ *The Old Man's Youth, 1911.* Together 2 vols., 12mo, original green cloth, the first uncut, the second with lower edge uncut and unopened. London, 1912.

FIRST EDITIONS. WITH AN AUTOGRAPH INSCRIPTION BY THE AUTHOR on the half-title of the first listed, reading as follows: "*But the plot has nothing to do with masculine Legislation, for all that! Witness the author's hand: William De Morgan.*" Below this inscription is the impression of a rubber stamp displaying the date Nov. 30, 1912.

A Fine Collection of Rough Draft MSS. by Thomas De Quincey

NUMBERS 92-103

WITH one exception all of the following manuscripts were written by De Quincey while editor of the Westmoreland Gazette, or shortly afterwards, in 1819. Unless otherwise described they are more or less fragmentary, but are fine examples of the early methods of work of this famous author. Some of the manuscripts show the influence of the large quantities of opium that De Quincey was taking during this period.

92. DE QUINCEY (THOMAS). TWO AUTOGRAPH MANUSCRIPTS on "*Pedantry*", 6 pp., 4to. In two cloth slip cases.

De Quincey had been accused of pedantry in his editorials in the Westmoreland Gazette, and these more or less fragmentary manuscripts are in reply to those accusations. The first is entitled "*Q. in a corner and P. Q.*"

93. — AUTOGRAPH MANUSCRIPT on Production and Manufactures, using America as an illustration, 2 pp. ♦ Report of a Debate in Parliament on taxation and condition of the country, 2 pp. ♦ AUTOGRAPH MANUSCRIPT "*The Tables Turned*", relating to a dispute between the Westmoreland Gazette, the London Chronicle and the Kendal Chronicle. 6 pp.; 4 pp. damaged. Together 10 pp., folio and 4to. In three cloth slip cases.

Circa 1819

94. — COMPLETE AUTOGRAPH MANUSCRIPT of an Essay on the "*Affiliation of Languages*" in a Letter to the Editor of the Westmoreland Gazette, signed in a note at the end "*De Q.*" 11 pp., 4to. Nov. 4, 1819. With a portion of an Autograph Manuscript on the Dano-Cumbrian Language, 4 pp., 4to. In two cloth slip cases. *Circa Dec., 1819*

The first complete manuscript apparently was intended as an introductory article for a series of essays on the influence of the Danish language in England; and the second is a part of a succeeding article. De Quincey had but shortly before retired as editor of the Westmoreland Gazette, continuing, however, his contributions.

95. — AUTOGRAPH MANUSCRIPT Notes on the History of England during The Revolution, 8 pp., folio to 8vo. In three cloth slip cases.

Circa Oct., 1819

These notes apparently were made in preparation for an article for the Westmoreland Gazette. On one page is a rough draft of a letter to the Proprietor of the Westmoreland Gazette, asking for payment on account of his services. "*I held the editorship somewhat more than half a year, I think after the last payment made to me, but for several weeks I was disabled in one way or another from writing anything . . .*"

96. — COMPLETE AUTOGRAPH MANUSCRIPT of an Article on four Sixteenth Century Tracts, in a Letter to the Westmoreland Gazette, 6 pp., 4to. In a cloth slip case. *Circa Nov., 1819*

One of the few bibliographical articles written by De Quincey. One of the tracts related to Westmoreland.

97. DE QUINCEY (THOMAS). ROUGH DRAFT AUTOGRAPH MANUSCRIPTS of "*Great Crisis in the Commercial Affairs of Great Britain*" and subsequent articles which were published in the *Westmoreland Gazette*, 25 pp., folio and 4to. [May and June, 1819.] In six cloth slip cases.
AN INTERESTING SERIES OF ARTICLES, each more or less fragmentary, but as a whole developing the theory "*that Bank Paper never was nor can be depreciated*" in nine propositions.
98. — AUTOGRAPH MANUSCRIPT entitled "*Winter Evening's Employment for persons of all rank*", an essay on the books read by the middle class in England, 4 pp. ✧ AUTOGRAPH MANUSCRIPT description of conditions in Westmoreland after the Napoleonic wars, 4 pp.; damaged ✧ AUTOGRAPH MANUSCRIPT NOTES on a dispute with the *Kendal Chronicle*, 2 pp. ✧ AUTOGRAPH MANUSCRIPT record of De Quincey's literary work for four months in 1841, 1 p. Together 11 pp., folio and 4to. In four cloth slip cases.
99. — TWO AUTOGRAPH MANUSCRIPTS relating to the Election of Mr. Brougham, 6 pp., 4to [1819]. In two cloth slip cases.
The first opposes the election of Mr. Brougham, and the second is a sarcastic attack on a pamphlet by Mr. Brougham which De Quincey declares to be "*a rancorous ebullition of rage and mortified presumption*".
100. — ORIGINAL AUTOGRAPH MANUSCRIPT of a portion of an Article on "*Bonaparte*", 8 pp., 4to. In a cloth slip case. *Circa 1819*
This portion of the manuscript is a tirade against the ignorance of the French people as a whole.
101. — AUTOGRAPH MANUSCRIPT, signed, on "*Potato-Brandy*", 1 p. ✧ Editorial on Jacobins and Atheists, 4 pp. ✧ Defence of his Editorial on Pensions, signed in text, 2 pp. ✧ Editorial notes on criticism, and a rhapsody on the frailty of the ages, 2 pp. Together 9 pp., 4to to 12mo
In four cloth slip cases.
All of the above were editorials or notes for the *Westmoreland Gazette*.
102. [—] Confessions of an English Opium-Eater. 12mo, bound at some what later date in half calf, gilt and blind tooled back; worn. In a half blue morocco slip case, with inner cloth folder. *London, 182*
FIRST EDITION. With the half-title, but without the leaf of advertisement at the end
103. [—] *Klosterheim: or, the Masque*. By the English Opium-Eater. 12mo, ORIGINAL BOARDS, green cloth back, label, uncut; slightly worn recased. In a cloth slip case. *Edinburgh, 183*
FIRST EDITION. With 2 pp. of advertisements at the end.

A FINE COPY OF "A CHRISTMAS CAROL"

104. DICKENS (CHARLES). *A Christmas Carol*. 4 colored etched plates and text woodcuts by John Leech. 12mo, ORIGINAL BRICK RED CLOTH, gilt edges. In a half tan polished calf slip case, with inner cloth folder.

London, 1843

FIRST EDITION. FIRST ISSUE, with the title-page printed in red and blue, with "Stave I" on p. 1, and with green end-papers. AN UNUSUALLY FINE COPY. With the 2 pp. of advertisements at the end.

105. — The Cricket on the Hearth, 2 copies ❖ The Battle of Life. All with woodcut illustrations by Maclise, Doyle, Leech, and others. Together 3 vols., 12mo, original cloth, gilt edges; backstrips and hinges slightly chipped and cracked at top and bottom, front inner joint of third vol. cracked.

London, 1846

FIRST EDITIONS. Fourth issue of the last listed, from the Edwood Crosfield collection, with bookplate.

106. DOUGLAS (LORD ALFRED). *Poems* [text in English and in French]. *Portrait*. 12mo, original wrappers, uncut; backstrip soiled and repaired. In a half dark red levant morocco slip case, gilt tooled back with small inlays.

Paris, 1896

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR TO ALGERNON CHARLES SWINBURNE, inscribed on recto of the first half-title: "*With the author's compliments. Alfred Douglas, November 1896.*" From the library of Algernon Charles Swinburne, with bookplate. Laid in is a letter by James Tregaskis authenticating the provenance of this copy.

107. [—] The City of the Soul. 16mo, original boards, vellum back, uncut. In a half dark red levant morocco slip case, gilt tooled back with small inlays.

London, 1899

FIRST EDITION. AUTOGRAPH PRESENTATION COPY, inscribed on the verso of the half-title: "*Philip Walsingham Sergeant from the author Alfred Douglas. London, August, 1899.*"

108. — The Pongo Papers and the Duke of Berwick. *Illustrations* by David Whitelaw. 12mo, original green pictorial cloth, gilt top, uncut. In a half dark red levant morocco slip case, gilt tooled back with small inlays.

London, 1907

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR TO RICHARD MIDDLETON, inscribed on the recto of the front advertisement leaf: "*Richard Middleton from the Author, Alfred Douglas. Xmas, 1907.*"

109. — Eve and the Serpent. 4to, original wrappers; creased down the middle. In a half dark red levant morocco slip case, gilt tooled back with small inlays.

Galashiels, Scotland, n.d.

FIRST EDITION. RARE.

110. — Collected Poems [1919] ❖ In Excelsis, 1924. Together 2 vols., 8vo and small 8vo, original boards and cloth, uncut, the latter with dust jacket. Each in a half dark red levant morocco slip case, gilt tooled backs with small inlays.

London, 19[19-]24

FIRST EDITIONS. One of 200 and 100 copies respectively, BOTH SIGNED BY THE AUTHOR.

111. [DOUGLAS (LORD ALFRED).] *Tails with a Twist*, n.d. ✧ *The Duke of Berwick*, n.d. ✧ *The Placid Pug*, 1906. *All illustrated, the first two in color*. Together 3 vols., oblong 4to, original pictorial boards, cloth backs, and cloth, the last with a long presentation inscription on the endpaper. Each in a half dark red levant morocco slip case, gilt tooled backs with small inlays. London, v.d.
FIRST EDITIONS. The last listed is from the Jerome Kern collection, with bookplate.
112. — The *City of the Soul*, London, 1911 ✧ *Oscar Wilde and Myself, illustrations*, London, 1914, A. L. s. by the author laid in ✧ *Bruno Chap Book*, Vol. II, No. 3 [containing "Salome: A Critical Review", "The Beauty of Unpunctuality", and three poems, all by Douglas], New York, 1915 ✧ *The Collected Satire of Lord Alfred Douglas*, London: Fortune Press [1926], one of 550 copies. Together 4 vols., 12mo, 8vo, and imp. 8vo, original cloth, wrappers, and boards, leather back. All but the last in separate half dark red levant morocco slip cases, gilt tooled backs with small inlays.
FIRST EDITIONS of the second and last listed; first separate edition of the works contained in the third.
113. DOYLE (SIR ARTHUR CONAN). *The Hound of the Baskervilles. Illustrations*. 12mo, original red cloth; somewhat soiled and worn. London, 1902
FIRST EDITION. Laid in is an A. L. s. by the author, 1 p., 12mo, Davos-Platz, May 31, 1895, with the original envelope.
114. DREISER (THEODORE). *The Titan*. 12mo, original cloth; back faded, as issued. New York, 1912
FIRST EDITION. Autograph presentation copy, inscribed on title-page: "My best wishes to Frank Harris. Theodore Dreiser. N. Y. City—Feb. 1, 1916".
115. — *Jennie Gerhardt*, 1911 ✧ *The Financier*, 1912. Together 2 vols 12mo, original cloth. New York, 1911-
BOTH FIRST EDITIONS, FIRST ISSUES.
116. — *Plays of the Natural and Supernatural*, 1922 ✧ *The Color of Great City, illustrated by C. B. Falls* [1923] ✧ *Caius Gracchus* (Gregory), introduction by Dreiser [1920]. Together 3 vols., 8vo and 12mo, cloth or boards. New York, 1920
FIRST AND FIRST TRADE EDITIONS.
117. — *The "Genius"*, 1915 ✧ *The Hand of the Potter*, 1918 ✧ *Free and other Stories*, 1918 ✧ *A Book about Myself* [1922]. Together 4 vols 8vo and 12mo, original cloth or boards. New York, 1915-
FIRST EDITIONS. First issue of the first.
118. DRINKWATER (JOHN). *Abraham Lincoln: a Play*. Small 12m, original red wrappers; slight tear at top of front wrapper. London, 1913
FIRST EDITION. AUTOGRAPH PRESENTATION COPY, inscribed on the half-title: "Francis Bickley from John Drinkwater. October 1918."

19. — Seeds of Time. Small 12mo, original boards, with dust jacket.
London, 1921
FIRST EDITION. COPY INSCRIBED BY THE AUTHOR on the title-page: "*John Drinkwater, Harrogate, Nov. 30, 1921.*"
20. DU MAURIER (GEORGE). Peter Ibbetson. *Illustrated by the author.*
2 vols., 8vo, original light gray pictorial cloth, uncut; backstrips discolored and worn.
London, 1892
FIRST EDITION. With the brick red lettering.
21. DUNSANY (LORD). The Sword of Welleran and other Stories, London, 1908 ♦ Fifty-one Tales, London, 1915 ♦ Nowadays, Boston, 1918, *signed by the author on front cover* ♦ Unhappy Far-off Things, London, 1919 ♦ and two others by or about Lord Dunsany. Together 6 vols., 8vo and 12mo, cloth, etc.
V.p., v.d.
FIRST EDITIONS of those mentioned.
22. ELIOT (GEORGE). The Mill on the Floss. 3 vols., 12mo, original terra cotta cloth, uncut; shaken, some signatures loose, inner joints cracked. In a half crimson levant morocco slip case, with inner cloth folders.
Edinburgh, 1860
FIRST EDITION.
23. EMERSON (RALPH WALDO). May-Day and Other Pieces, 1868 ♦ Poems, *portrait*, 1869 ♦ Society and Solitude, 1870 ♦ Letters and Social Aims, 1876. Together 4 vols., 12mo, original cloth; names on fly-leaves of the first three.
Boston, 1868-76
FIRST EDITIONS of the third and fourth listed.

PRESENTATION COPY, IN CLOTH ONE OF ONLY TWELVE COPIES ISSUED

24. FIELD (EUGENE). Culture's Garland. Being Memoranda of the Gradual Rise of Literature, Art, Music and Society in Chicago, and other Western Ganglia. With an Introduction by Julian Hawthorne. *Portrait and illustrations.* 12mo, ORIGINAL BLUE CLOTH.
Boston, 1887
FIRST EDITION. ONE OF ONLY TWELVE COPIES BOUND IN CLOTH.
AUTOGRAPH PRESENTATION COPY, inscribed by the author on the title-page: "*Very sincerely yours, Eugene Field. Chicago, Dec. 8th, 1887.*" The title-page heading has been rubricated and the frontispiece portrait colored by hand, undoubtedly by the author, who has added the inscription "[*By Himself*]" beneath the latter. An inscription by the recipient on the front end-paper reads: "*William Wyles from Eugene Field. Kindness of W. C. Mills, Chicago 1887.*"
ON THE BACK END-PAPERS IS A SIGNED AUTOGRAPH TRANSCRIPTION BY THE AUTHOR OF HIS POEM "DEATH OF ROBIN HOOD", comprising 10 four-line stanzas, with title heading in green ink and the first line capital in red. Below the poem is pasted a half-tone portrait of Mrs. Eugene Field with a facsimile of 4 lines of verse addressed to her by her husband.

WITH AUTOGRAPH POEMS BY BOTH AUTHORS

125. FIELD (EUGENE AND ROSWELL M.). *Echoes from the Sabine Farm. Illustrations by Edmund H. Garrett.* Large 8vo, original white cloth, gilt top, uncut, with dust jacket. In a half green levant morocco slip case, with inner cloth folder. New Rochelle, 1894.
FIRST EDITION. One of 30 copies on Japan vellum, signed by Francis Wilson, the publisher, and bearing on the front fly-leaves A 5-LINE SIGNED AUTOGRAPH POEM BY EUGENE FIELD and A 4-LINE SIGNED AUTOGRAPH POEM BY ROSWELL M. FIELD.

AN UNRECORDED FIELD ITEM

126. FIELD (EUGENE). In New Orleans. [Poem by Eugene Field printed in an Advertisement Memorandum Book issued by M. Waldhorn & Co. New Orleans.] 32mo, original green pictorial wrappers; wrapper partly cracked at the hinge. In a 16mo half green levant morocco slip case, with inner cloth folder. New Orleans [circa 1894].

AN APPARENTLY UNRECORDED FIELD ITEM. This pamphlet contains 4 leaves of pink paper paginated 1-8. Pp. 2-3 display Field's poem with a dedication line "To Mrs. E. M. Davis" and dated "From N. O. Picayune, Feb. 18, 1894." Pp. 6-7 display a poem entitled "The Bottle Man [To Eugene Field]", with the footnote "By permission Mrs. E. M. Davis." The other pp., with pagination numbers and "Memorandum" headings, are otherwise blank. On the front cover is a pictorial panel in black and red enclosing the words "Antiques", "A Rare Collection from old Creole families", "Waldhorn & Co. 337 to 343 Royal St., New Orleans", and, in the top margin, "Waldhorn, Maurice M. Levi." The back cover displays bordered advertisements in red and black.

127. — An Auto-Analysis, Chicago, 1896, one of 350 copies ♦ Nonserenus for Old and Young, Boston, 1901. Both illustrated. Together 2 vols. 16mo and 12mo, original boards, cloth back, and cloth, the latter with dust jacket.

FIRST EDITION of the compilation listed second.

128. — AUTOGRAPH MANUSCRIPT POEM on the Death of Jeremiah Sullivan Black, comprising 4 six-line stanzas headed "*Jere Black*", with original signed presentation inscription, written on 1 p., 16mo. In a 16mo full green levant morocco folder, lined with green watered silk.

AN AUTOGRAPH POEM on the death of Jeremiah Sullivan Black (1810-1883), distinguished United States Attorney-General and jurist, beginning as follows:

"A nation weeps—
A nation with uncovered head
Stands in the presence of her dead;
And he, for whom the bitter cry
Swells up unto the leaden sky,
Unmindful sleeps."

In the lower margin is the following inscription: "To Mrs. N. A. Reed with friendly regards of Eugene Field."

29. — A. L. s. containing an Autograph Poem of 4 four-line stanzas, 1 p., 8vo. Chicago Daily News Editorial Rooms, August 1, 1886. To Mr. Brainerd. In a half light blue levant morocco slip case, with inner cloth slip case.

A BRIEF AUTOGRAPH LETTER CONTAINING AN APPARENTLY UNPUBLISHED POEM BY FIELD, beginning as follows:

"Your verses are too ribald for dear old Watts. Here is something more in that grand old poet's line:

*"Why should a froward, naughty boy
The harmless little fly assail,
Or why his precious time employ
At pulling faithful Rover's tail?"*

The last stanza is followed by *"Yours in confidence, Eugene Field."*

30. — A. L. s., 1 p., 8vo. Buena Park, Ill., November 13, 1893. To Edmund Clarence Stedman. About 100 words. With the original envelope.

A FINE LETTER, reading in part:

"When a fellow is crawling out of pneumonia, he is a privileged individual, isn't he? At an rate, here am I, flat on my back, sending you a bundle of first editions for your autographic inscription. . . Why not pack up your duds and go to Los Angeles with me? . . . Come, let us have a midwinter lark together!"

A SUPERB COPY OF THE AUTHOR'S FIRST BOOK WITH AUTOGRAPH INSCRIPTION

31. [GALSWORTHY (JOHN).] From the Four Winds. By John Sinjohn. 12mo, ORIGINAL OLIVE GREEN CLOTH, gilt top, uncut, a number of leaves unopened; lacks an end-paper at the front. In a half red morocco slip case. London, 1897

A SUPERB COPY OF THE RARE FIRST EDITION OF THE AUTHOR'S FIRST BOOK, WITH A NUMBER OF THE LEAVES UNOPENED. INSCRIBED BY THE AUTHOR ON FLY-LEAF: *"To whomever acquires this collection of callow tales by a prentice hand—Greeting! John Galsworthy 1924"*. One of 500 copies.

[See illustration]

*To whomever acquires this
Collection of Callow Tales by a
Prentice hand - Greeting!*

John Galsworthy 1924

[NUMBER 131]

THE AUTHOR'S SECOND BOOK, ENTIRELY UNCUT

132. [GALSWORTHY (JOHN).] *Jocelyn*. By John Sinjohn. 12mo, ORIGINAL GREEN CLOTH, ENTIRELY UNCUT. London, 1898.
A FINE COPY OF THE VERY RARE FIRST EDITION OF THE AUTHOR'S SECOND BOOK, ENTIRELY UNCUT. With 2 pp. of advertisements at the end dated Easter, 1898.

A FINE COPY OF THE FIRST ISSUE OF THE FIRST EDITION OF THE AUTHOR'S THIRD BOOK

133. [GALSWORTHY (JOHN).] *Villa Rubein*. A Novel. By John Sinjohn. 12mo, ORIGINAL CHERRY-COLORED CLOTH, black lettered cloth label on the backstrip and the front cover, uncut; backstrip slightly faded. In a half blue morocco slip case. London, 1900.
A FINE COPY OF THE VERY RARE FIRST ISSUE OF THE FIRST EDITION OF THE AUTHOR'S THIRD BOOK, in cherry-colored cloth binding, and the publisher's imprint in plain lettering. A book usually found with the binding more or less faded.

134. — A Collection of FIRST EDITIONS of the Writings of John Galsworthy. 9 vols., 12mo, original wrappers, boards, and cloth. London and New York, v.o.

ALL FIRST EDITIONS. Comprising:
A Bit O' Love, London, 1915
A Sheaf, London [1916], cover loose
The Burning Spear, London, 1919
Another Sheaf, London [1919]
Addresses in America, N. Y., 1919. First American Edition

Plays: Fourth Series., London [1920]
Six Short Plays, London [1921]
Windows, London [1922]
A Family Man, London [1922]

135. — A Collection of FIRST EDITIONS of the Writings of John Galsworthy. 6 vols., 12mo and 8vo, original cloth, including one in original wrappers. London, 1908-10

ALL FIRST EDITIONS. Comprising:
Joseph Conrad. In "The Fortnightly Review", 1908
The Freeland [1915]. In the First Binding, with the lettering in gilt
The Little Man [1915]

Beyond [1917]
Tatterdemalion, 1920
In Chancery, 1920. In the First Binding, of bright green cloth

UNCUT LARGE PAPER COPY OF THE FIRST EDITION

136. [GOLDSMITH (OLIVER).] *The Life of Richard Nash*, of Bath. *Engraved portrait of Nash by Walker*. 8vo, full old sprinkled calf, blind tooled back, triple gilt fillet borders on the sides, gilt top, WITH MANY LEAVES UNCUT at the lateral and lower edges, by BEDFORD; slightly worn, marginal defect in the title-page skilfully restored. London, 1824.
FIRST EDITION. LARGE PAPER COPY, WITH MANY LEAVES PARTLY UNCUT, measuring by 5 1/4 inches. Without the 4 pp. of advertisements at the end.
From the Edward George Hibbert, C. L. F. Robinson, and Arthur M. Brown collections, with bookplates.

37. [—] PARNELL (THOMAS). Poems on Several Occasions. To which is prefixed, the Life of Dr. Parnell, written by Dr. Goldsmith. 2 engraved plates by Grignion after Wale. 8vo, contemporary full sprinkled calf, gilt tooled back, gilt fillet border on the sides; slight excoriation on the front cover.

London, 1770

FIRST EDITION CONTAINING GOLDSMITH'S BIOGRAPHY OF PARNELL. From the collection of Lieutenant-Colonel Ralph H. Isham, with bookplate.

"SHE STOOPS TO CONQUER"

AN EARLY ISSUE OF THE FIRST EDITION

38. GOLDSMITH (OLIVER). *She Stoops to Conquer: or, the Mistakes of a Night*. 8vo, full dark olive levant morocco, gilt tooled back, triple gilt fillet border on the sides, gilt inside dentelles, gilt edges, by RIVIERE.

London, 1773

FIRST EDITION. AN EARLY ISSUE. As is well known, the bibliographical points of the early issues of this edition are extremely complicated. Alterations made during the presswork resulted in variant points in various signatures which are in turn found variously combined in different copies. This copy displays the following points, ALL OF WHICH ARE VARIANTS WHICH PRECEDED THE FINAL STATE:

No half-title (but title-page with price indicated)

Preliminary pp. with the epilogue by Craddock

The character "Diggory" not listed in the "Dramatis Personae"

P. 65 is misnumbered 56

Pp. 73-106 are misnumbered consecutively 81-114 (but signatures M, M2, L, and L2 are not misprinted)

On p. 92 (misnumbered 100) the catchword is "Tony" instead of "Hastings"

No epilogue leaf at the end

A FINE TALL COPY, measuring 8 by 4 $\frac{7}{8}$ inches. A very slight marginal tear in the title-page has been skilfully repaired, there are a few insignificant repairs where formerly stitched, and a small tear in leaf M.

A VERY IMPORTANT LEAF OF THE GUTENBERG BIBLE

39. GUTENBERG BIBLE. A Noble Fragment: Being a Leaf of the Gutenberg Bible, 1450-1455. With a Bibliographical Essay by A. Edward Newton. *Inserted is a genuine leaf from the Gutenberg Bible, printed in gothic type, double columns of 42 lines each, with hand-lettered heading, initial, and chapter numeration in red and blue, and initial strokes in red*. Folio, full dark blue levant morocco, gilt lettered and blind tooled. In a board slip case.

New York, 1921

A GENUINE LEAF FROM THE GUTENBERG BIBLE, THE FIRST BOOK PRINTED FROM MOVABLE TYPE.

A MOST IMPORTANT AND DESIRABLE LEAF FROM THE NEW TESTAMENT, displaying the last portion of Chapter XXII and the first portion of Chapter XXIII of the Gospel according to St. Luke, containing the relation of Christ's agony on the mount, the betrayal, Peter's denial, and Christ's appearance before Pilate.

From the Beverly Chew collection, with bookplate, and with typewritten letter, signed, by Gabriel Wells, to Beverly Chew, regarding it.

Inscribed on the front end-paper is the following autograph note by Mr. A. Edward Newton: "*The great success of this publication led me, several years later, to take for title 'The Greatest Book in the World', of which book I am not, yet, ashamed. A. Edward Newton. New York, February 17, 1926.*"

Also with the original prospectus (which is now very scarce) autographed by A. F. Newton.

140. GUEDALLA (PHILIP). Bonnet and Shawl, N. Y., 1928, *one of 57 copies, signed by the author* ✧ Anna Livia Plurabelle (Joyce), N. Y. 1928, *one of 800 copies, signed by the author* ✧ Johan Bojer (Gad), N. Y., 1920 ✧ The Friend of Jesus (Bates), N. Y., 1928. Together 3 vols., 8vo and 12mo, original cloth and boards.
ALL FIRST EDITIONS.

141. HARDY (THOMAS). Jude the Obscure. *Etching by H. Macbeth Raeburn and map.* 8vo, cloth, gilt top, uncut; slightly shaken.
London [1896]
FIRST EDITION. First Issue, with "Osgood, McIlvaine & Co." on the backstrip.

142. — Old Mrs. Chundle, N. Y., 1929, *one of 742 copies* ✧ At First Sight (De La Mare), N. Y., 1928, *one of 650 copies* ✧ Hassan (Flecker), London, 1922 ✧ Fame's Tribute to Children, Chicago, 1893 (with contributions by Kipling, Eugene Field, and others). Together 4 vols. various sizes, original boards and cloth.
ALL FIRST EDITIONS.

143. HARRIS (JOEL CHANDLER). Uncle Remus. His Songs and Sayings. *Illustrations by F. S. Church and J. H. Moser.* 12mo, original cloth.
New York, 1880
FIRST EDITION. Second issue, with press notices in advertisements.

AUTOGRAPHED BY THE AUTHOR

144. HARRIS (JOEL CHANDLER). Uncle Remus. His Songs and Sayings. *Illustrations by A. B. Frost.* 12mo, cloth, gilt top, uncut.
New York, 1908

Inscribed by the author on fly-leaf: "Faithfully yours, Joel Chandler Harris. January, 1908"; and with his autograph signature at the end of the preface.

[END OF FIRST SESSION]

Second and Last Session

Friday, February 16, 1934, at 8:15 p. m.

Catalogue Numbers 145 to 286 Inclusive

First Editions and Autograph MSS. by Bret Harte

NUMBERS 145-174

5. [HARTE (BRET.)] In Memoriam Thomas Starr King. For the Benefit of the Sanitary Commission. 8vo, original wrappers; backstrip slightly chipped, name on the front wrapper. In a half orange morocco slip case. [San Francisco, 1864]

FIRST EDITION. Contains Harte's poem "Relieving Guard—March 4th, 1864".

6. [—] HAYWARD (J. HENRY). Poetical Pen-Pictures of the War. 12mo, original cloth, gilt edges; somewhat frayed. New York, 1863

FIRST EDITION. An UNCOMMON BOOK OF BRET HARTE INTEREST. Pp. 34 and 35 contain Harte's poem "The Reveille", signed "T. B. Hart". This poem is one of the earliest of Harte's works to appear in book form.

7. [—] Outcroppings: Being Selections of California Verse. Square 12mo, original brown cloth; top and base of the backstrip slightly chipped. In a half orange morocco slip case. San Francisco, 1866

FIRST EDITION of this work, containing contributions by Harte. FIRST ISSUE, with the error on p. 70, line 7: "Sraining", later corrected to "Straining". This copy has, however, the ornament at the end of p. 102.

FIRST EDITION OF HARTE'S FIRST BOOK

8. HARTE (BRET). The Lost Galleon and Other Tales. 12mo, original green cloth; lacks a fly-leaf at the front. In a half orange levant morocco slip case. San Francisco, 1867

FIRST EDITION. The author's first book.

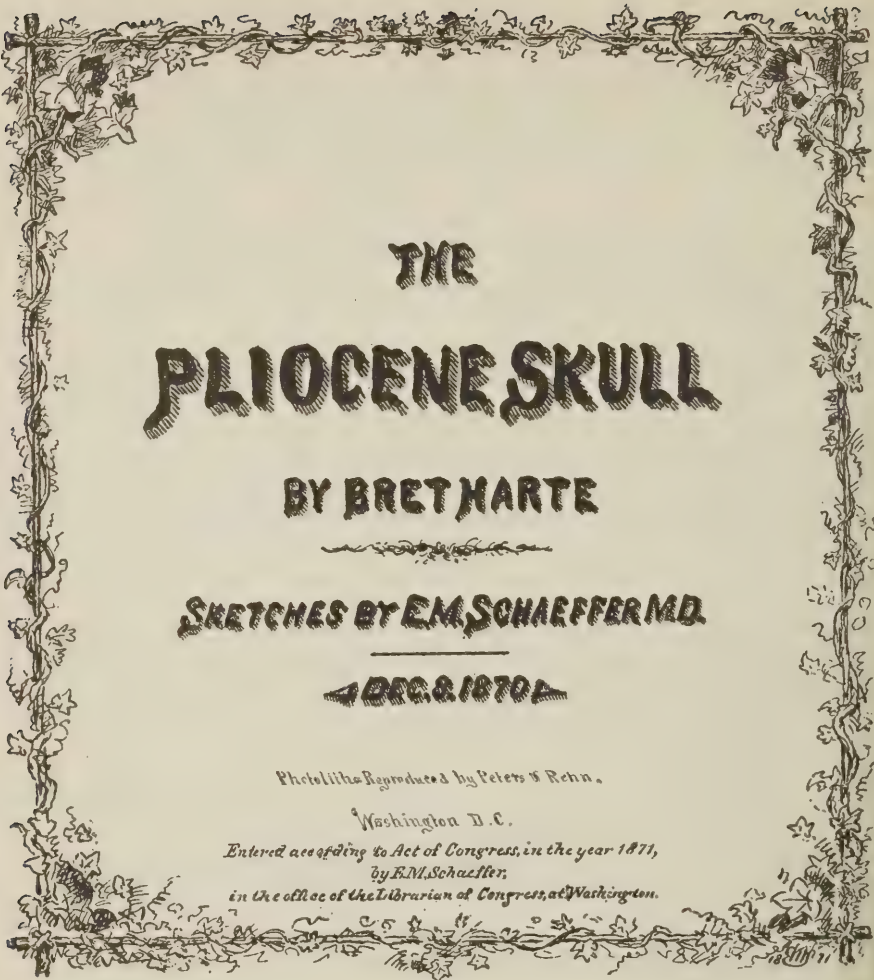
FIRST ISSUE OF "THE LUCK OF ROARING CAMP"

9. HARTE (BRET). The Luck of Roaring Camp, and Other Sketches. 12mo, original maroon cloth. In a half orange morocco slip case. Boston, 1870

A FINE COPY OF THE RARE FIRST ISSUE OF THE FIRST EDITION, with 239 pp., before the additional story "Brown of Calaveras" was added.

10. — [The Heathen Chinees.] Plain Language from Truthful James. A series of 9 lithographic illustrations on heavy paper by Joseph Hull, with printed verses. 12mo, in ORIGINAL PRINTED ENVELOPE, partly opened at the folds. In a half orange morocco slip case. Chicago [1870]

FIRST EDITION. Second Issue, with the flap at the top of the envelope, instead of at the side. VERY RARE WITH THE ENVELOPE.



THE PLIOCENE SKULL

BY BRET HARTE

SKETCHES BY E. M. SCHAEFFER M.D.

1870

Photoliths Reproduced by Peters & Rehn.

Washington D. C.

*Entered according to Act of Congress, in the year 1871,
by E. M. Schaeffer,
in the office of the Librarian of Congress, at Washington.*

[NUMBER 151]

THE EXCESSIVELY RARE FIRST ISSUE OF THE FIRST EDITION

151. HARTE (BRET). The Pliocene Skull. *Sketches by E. M. Schaeffer*. Small 4to, ORIGINAL LIGHT GREEN WRAPPERS, cloth back; very slight rubbing on the back wrapper. In a half green morocco slip case.

[Washington, D. C., 1870]

AN UNUSUALLY FINE COPY OF THE EXCESSIVELY RARE FIRST ISSUE OF THE FIRST EDITION with the woodcut border on the front wrapper, and without the extract from "Proceedings of the California Academy of Natural Sciences, July 16th, 1866".

[See illustration]

152. — Poems. 12mo, original green cloth. 3 copies; one cover slightly stained. Boston, 1871

ALL FIRST EDITIONS. Second Issues, in three variant bindings.

Price 50 Cents.

No 578
MLISS.

AN IDYL OF RED MOUNTAIN.

A STORY OF CALIFORNIA IN 1863.

BY BRET HARTE,

Author of "Condensed Novels," "Heathen Chinee," "Luck of Roaring Camp,"
"Mrs. Skagge's Husbands," Etc., Etc.

NEW YORK:
ROBERT M. DE WITT, PUBLISHER,
No. 33 ROSE STREET,
(Between Duane and Frankfort Streets.)

FIRST EDITION, IN ORIGINAL WRAPPERS

[NUMBER 153]

FIRST EDITION OF "MLISS", IN ORIGINAL WRAPPERS

153. HARTE (BRET). *Mliss*. An Idyl of Red Mountain. A Story of California in 1863. 8vo, ORIGINAL PRINTED WRAPPERS; inner margin of the front wrapper repaired with silk and slightly stained adjoining the repaired part, portion of the backstrip lacking, binding strengthened with metal staples. In a full brown levant morocco solander case.

New York: Robert M. De Witt, Publisher [1873]

THE EXTREMELY RARE FIRST EDITION. In this copy the author's name appears on the wrapper and the title-page. With the name "*Luther M. Bixby*" and numeral in ink on the title-page and three pages of the text; the numeral is also written on the front wrapper.

[See illustration on preceding page]

154. [—] *West Point Tic Tacs*. A Collection of Military Verse, together with the Special Poem "*Cadet Grey*," by Bret Harte. *Illustrated*. Oblong 8vo, original cloth; inner hinges cracked, binding slightly worn. In morocco-backed cloth slip case. New York, 187

FIRST EDITION.

155. — *The Heritage of Dedlow Marsh and Other Tales*. 12mo, original cloth. Boston, 188

FIRST EDITION. PRESENTATION COPY FROM THE AUTHOR, with autograph inscription on the front end-paper: "*Madame Van de Velde from her friend Bret Harte. London, Oct./89*".

156. — *Cressy*. 12mo, original cloth. Boston, 188

FIRST EDITION. PRESENTATION COPY FROM THE AUTHOR, with autograph inscription on the front end-paper: "*Madame Van de Velde from her friend Bret Harte. London, Feb'y. 24: /89*".

157. — *Cressy*. 12mo, half blue levant morocco, gilt back, gilt top, gilt edges. STIKEMAN. Boston, 188

FIRST EDITION. EXTRA-ILLUSTRATED by the insertion of 38 original pen-and-ink drawings, 13 marginal original watercolors, and a portrait of the author.

158. — *Susy*. A Story of the Plains. 12mo, original cloth. Boston, 188

FIRST EDITION. PRESENTATION COPY FROM THE AUTHOR, with autograph inscription on the front fly-leaf: "*Madame Van de Velde from her friend Bret Harte. London, July '93*".

159. — *Under the Redwoods*. 12mo, original cloth. Boston, 1901

FIRST EDITION. PRESENTATION COPY FROM THE AUTHOR, with autograph inscription on the front end-paper: "*Madame Van de Velde from her friend Bret Harte. The Old House, Cambridge. July 6, 1901*".

A 5,500-WORD MANUSCRIPT BY BRET HARTE

160. HARTE (BRET). ORIGINAL AUTOGRAPH MANUSCRIPT of "*h Goddess of the Excelsior*", signed. Written on 19 pp., small 4to. About 5,500 words, with title in Harte's hand inlaid in the centre of the fly-leaf. Bound in a small 4to volume, full red morocco.

AN EXCEEDINGLY DESIRABLE MANUSCRIPT by this popular American writer. With many corrections, cancellations, and additions in Harte's hand. The story appears in "*Openings in the Old Trail*".

[See illustration on opposite page]

AUTOGRAPH MANUSCRIPT BY BRET HARTE, OF ABOUT 5,300 WORDS

161. HARTE (BRET). ORIGINAL AUTOGRAPH MANUSCRIPT of "*Daniel Borem*". Written in ink on 16 pp., small 4to. About 5,300 words. *With portrait*. Bound in a small 4to volume, full green morocco, lettered in gilt on the side.

A FINE LONG MANUSCRIPT. This story, a satire on "David Harum", appeared in Harte's book "*Condensed Novels*", Second Series, Boston, 1902. Harte has made a number of autograph corrections throughout. Also bound in the volume is the printed text of the story, inlaid to size.

162. — ORIGINAL AUTOGRAPH MANUSCRIPT of his Poem "*Free Silver at Angels*", signed. Consisting of 20 stanzas of four lines each. Written on 5 pp., small 4to. About 940 words. Enclosed in a small 4to orange morocco folding case.

A DESIRABLE MANUSCRIPT. With a number of autograph corrections by Harte.

163. — A. L. s., 1¼ pp., 12mo, Glasgow, Oct. 10, 1884, to Mr. Wallack ❖ A. L. s., 1¼ pp., 12mo, [London] Jany. 4, 1888, to Edmund Clarence Stedman, with addressed envelope ❖ Autograph Manuscript Poem "*Fate*", signed. Consisting of three stanzas of four lines each. About 100 words. With engraved portrait. Together 5 pieces. In a 4to volume boards, cloth back.

In the first letter listed, Harte asks Mr. Wallack to interview his (Harte's) son Francis, with a view of giving him a position in his company. In the second letter listed, the writer thanks Stedman for india proofs of the engraving, and refers to the above-mentioned poem "*Fate*".

164. [—] ZANGWILL (ISRAEL). *The Old Maid's Club*. 12mo, original cloth, uncut; slightly rubbed. London, 1899

FIRST EDITION. Inscribed by Bret Harte on the front end-paper: "*Bret Harte. London 1892*". Above this inscription in another hand, is "*Florence Henniker from*".

165. [—] Oration, Poem, and Speeches, delivered at the Fourth Annual Meeting of the Associated Alumni of the Pacific Coast, San Francisco, 1867 (contains Harte's "*The Lost Galleon*") ❖ Lippincott's Monthly Magazine, Phila., May, 1890 (contains Harte's "*A Sappho of Greek Springs*"). Together 2 vols., 8vo, original wrappers. In a cloth and a half morocco slip case.

FIRST APPEARANCE OF THESE PIECES.

166. [—] Fourteenth Anniversary of the Society of California Pioneers. Oration by Rev. Henry W. Bellows. Poem by Frank Bret Harte, San Francisco, 1864 ❖ Two Tales, Boston, n.d. (contains Harte's story "*Transformation of Buckeye Camp*") ❖ Overland Monthly, San Francisco, 1902 (contains articles by Bret Harte). Together 3 vols., 8vo, original wrappers, and new cloth, one piece in a half morocco slip case.

67. — Gabriel Conroy, Hartford, 1876 ✧ Dickens in Camp, San Francisco, 1922, *one of 350 copies* ✧ Her Letter, Boston, 1905 ✧ Salomy Jane, Boston, 1910 ✧ Balloon Post. Nos. I-VI (in one volume), Boston, 1871 (contains the first appearance of Harte's "Penelope"). Together 5 vols., various sizes, original cloth, including one in original boards, cloth back.

"Gabriel Conroy" is the FIRST ISSUE of the FIRST AMERICAN EDITION.

68. — Condensed Novels, N. Y., 1867, *name on the verso of the frontispiece* ✧ Thankful Blossom, Boston, 1877, *check indorsed by Harte laid in* ✧ Drift from Two Shores, Boston, 1878 ✧ In the Carquinez Woods, Boston, 1884. Together 4 vols., 12mo and 16mo, original cloth.

ALL FIRST EDITIONS. The "Condensed Novels" is the FIRST PIRATED EDITION, issued four years prior to the authorized edition.

69. — Tales of the Argonauts, Boston, 1875 ✧ A First Family of Tasa-jara, Boston, 1892 ✧ From Sand Hill to Pine, Boston, 1900 ✧ The Lectures of Bret Harte, Brooklyn, 1909. Together 4 vols., 12mo, original cloth.

ALL FIRST EDITIONS, including the First American Edition of the second title listed above.

70. — Maruja, 1875 ✧ Drift from Two Shores, 1878 ✧ Flip and Found at Blazing Star, 1882 ✧ By Shore and Sedge, 1885. Together 4 vols., 16mo, original cloth. Boston, 1875-85

ALL FIRST EDITIONS.

71. — Two Men of Sandy Bar, 1876 ✧ The Story of a Mine, 1878 ✧ Flip and Found at Blazing Star, 1882 ✧ A Phyllis of the Sierras, 1888. Together 4 vols., 16mo, original cloth; one backstrip slightly chipped. Boston, 1878-88

ALL FIRST EDITIONS.

72. — The Luck of Roaring Camp, 1870 ✧ Another Edition, 1871. 2 copies, with and without the monogram on the backstrip ✧ East and West Poems, 1871 ✧ Susy, 1893. Together 5 vols., 12mo, original cloth; name on the title-page of the first work listed. Boston, 1870-93

FIRST EDITION of the first and the last two works listed above. "The Luck of Roaring Camp", 1870, is the Second Issue.

73. — The Twins of Table Mountain, Boston, 1879 ✧ On the Frontier, Boston, 1884 ✧ A Millionaire of Rough and Ready, Boston, 1887 ✧ The Argonauts of North Liberty, Boston, 1888 ✧ A Sappho of Green Springs, London, 1891. Together 5 vols., 16mo and 12mo, original cloth.

ALL FIRST EDITIONS, including the FIRST ENGLISH EDITION of the last work listed.

174. HARTE (BRET). Poems, Boston, 1871; writing on the front fly-leaf
 ❖ The Luck of Roaring Camp, Toronto, 1871 ❖ Devil's Ford, London,
 1887 ❖ Condensed Novels, Second Series, Boston, 1902 ❖ Tennessee's
 Partner, San Francisco, n.d., *one of 1,000 copies*. Together 5 vols., 12mo,
 original cloth, including one in original boards.

The first, third, and fourth titles listed are FIRST EDITIONS. "Poems" is the FIRST
 ISSUE.

175. HARTMANN (SADAKICHI). A Collection of the Writings of Sada-
 kichi Hartmann, including autographic material. Together 9 vols., 4to
 to 16mo, cloth or wrappers. V.p., 1899-1926.

Including: Schopenhauer in the Air; N. Y., 1899, *A. L. s. laid in*.

My Rubaiyat, N. Y., 1916; the same, San Francisco, 1916; the same, 1926, *MS. note
 by the author laid in*; the second has manuscript alterations by the author.

The Last Thirty Days of Christ, N. Y., 1920, *autograph presentation copy from the
 author*.

Note on the Portraits of Walt Whitman, N. Y., 1921.

Confucius, Los Angeles, 1923.

Buddha: A Drama, *typescript copy, signed by the author, with A. L. s. and 5 pp. of
 manuscript journal laid in*. 1926.

176. HEARN (LAFCADIO). One of Cleopatra's Nights (Gautier), trans-
 lated by Hearn, N. Y., 1882, FIRST EDITION ❖ Maggie (Crane), N. Y.
 1896 ❖ Cytherea (Hergesheimer), N. Y., 1922. Together 3 vols., 8v
 and 12mo, cloth.

HENNEPIN'S "NEW DISCOVERY" IN CONTEMPORARY CALF

177. HENNEPIN (LOUIS). A New Discovery of a Vast Country
 America, extending above Four Thousand Miles, between New France
 and New Mexico . . . With a Continuation: giving an Account of the
 Attempts of the Sieur De la Salle upon the Mines of St. Barbe, &c. *E-
 graved title, two folding maps, and 6 plates*. 8vo, contemporary calf.
 In a cloth slip case.

London: Printed for M. Bentley, J. Tonson,
 H. Bonwick, T. Goodwin, and S. Manship, 1683.

THE "TONSON" OR SECOND ENGLISH EDITION, so called because "Tonson" ends the first
 line of the imprint. In this edition the plates in Part II are superior to those in the
 "Bon" edition, and are mainly signed by Vander Gucht.

178. HENRY (O.). The Four Million. 12mo, original cloth, uncut; slightly
 shaken. New York, 1906.

FIRST EDITION. The correct binding, with "McClure Phillips & Co." on the back.

THE BRITWELL COURT COPY OF HERBERT'S VERSES

179. HERBERT (EDWARD, BARON OF CHERBURY). Occasional Verses. Small 8vo, full mottled polished brown calf, gilt tooled back, triple gilt fillet border on the sides, gilt edges, by RIVIERE; insignificant marginal wormhole through the opening leaves. London, 1665

FIRST EDITION. A FINE COPY OF THIS RARE VOLUME, WITH AN INTERESTING PROVENANCE. On the front fly-leaf, the verso of which bears the armorial bookplate of William Cole (1714-1782?), probably the Cambridge antiquary and friend of Horace Walpole, is a manuscript note by James Bindley, whose armorial bookplate is mounted on the inside of the front cover, reading as follows: "*Very Scarce. J. B. 1783.*" This copy was later acquired by the Britwell Court Library and afterwards by John Drinkwater, whose bookplate is inserted and who has inscribed his signature dated 1923 on a fly-leaf, together with a pencil note regarding the condition and provenance of the volume.

180. HEWLETT (MAURICE). The Queen's Quair, 1904 ✧ Open Country, 1909. Together 2 vols., 12mo, original cloth; somewhat worn.

London, 1904-9

FIRST EDITIONS. The first has on the half-title an autograph inscription, signed, by the author.

PRESENTATION COPY OF "THE AUTOCRAT OF THE BREAKFAST-TABLE"

181. [HOLMES (O. W.).] The Autocrat of the Breakfast-Table. 8vo, cloth, gilt edges; one signature loose. In a half red morocco slip case. Boston, 1859

A FINE COPY OF THE LARGE PAPER EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on fly-leaf: "*Mrs. Peterson With the compliments of O. W. Holmes.*" First Issue of the Large Paper Edition, with "Boston" on the backstrip.

FIRST EDITION OF "A SHROPSHIRE LAD"

82. HOUSMAN (A. E.). A Shropshire Lad. 12mo, ORIGINAL BOARDS, vellum back, uncut; somewhat soiled and worn. In a half blue morocco slip case. London, 1896

FIRST EDITION.

83. HOWELLS (WILLIAM D.). The Rise of Silas Lapham, Boston, 1885; small piece torn from the blank margin of one leaf ✧ The Prisoner of Zenda (Hope), Bristol, n.d.; this copy does not contain a list of titles at the end ✧ Three Men in a Boat (Jerome), Bristol, 1889; loose in covers, end-paper lacking at the front ✧ Maggie (Crane), N. Y., 1896. Together 4 vols., 12mo, original cloth.

The first four titles listed are FIRST EDITIONS. "Maggie", which has the eleven-line title-page, is the First Published Edition. "The Rise of Silas Lapham" has the advertisement leaf headed "Mr. Howell's Latest Novels", and with imperfect type on p. 176; "The Prisoner of Zenda" is a later issue, and "Three Men in a Boat" is the second issue, with the long imprint on the title-page.

FIRST EDITION OF HUDSON'S "THE PURPLE LAND"

184. HUDSON (W. H.). *The Purple Land that England Lost*. 2 vols., 12mo, original cloth, uncut; somewhat worn. In a half blue morocco slip case. London, 1885

FIRST EDITION OF THE AUTHOR'S FIRST BOOK, with the advertisements, and the corrected figured end-papers.

185. ——— *Birds in London. Numerous illustrations*. 8vo, cloth, gilt top, uncut. In a half green morocco slip case. London, 1898

FIRST EDITION. AN EXTREMELY FINE COPY, inscribed by the author on half-title: "*Miss Hannah Poland from the Author*".

186. HUXLEY (ALDOUS). *Little Mexican & Other Stories*, London, 1924
❖ *Jesting Pilate: the Diary of a Journey, illustrated*, London, 1926
❖ *Arabia Infelix and Other Poems*, New York: Fountain Press, 1929, one of 692 signed copies. Together 3 vols., 12mo and 8vo, original cloth and boards, cloth back, uncut.

FIRST EDITIONS.

187. IRVING (WASHINGTON). *Life of George Washington*, 5 vols. N. Y., 1855-59
❖ *Songs in Many Keys* (Holmes), Boston, 1862
❖ *Life in War Time and other Poems* (Whittier), Boston, 1864, 2 copies. Together 8 vols., 8vo and 12mo, original cloth; the first mentioned worn much worn.

ALL FIRST EDITIONS.

188. JOHNSON (SAMUEL). *A Dictionary of the English Language*. 4 vols., folio, contemporary full mottled calf, gilt tooled backs; rehinged but partly cracked at hinges; the title-page and second leaf of Vol. I are rehinged, slightly frayed and creased, and with repaired tears, the former with small corner defect. London, 1755

FIRST EDITION.

189. ——— *The Works of the English Poets. With Prefaces Biographical and Critical to the Works of the English Poets [by Johnson]. Portraits*. 13 vols., 16mo, contemporary calf; some joints broken, two vols. rebacked, contemporary initials on some titles. London, 1779-1801

FIRST EDITION.

190. JOHNSTON (SIR HARRY). *The Gay-Donbeys*, 1919
❖ *Mr. Warren's Daughter*, 1920
❖ *The Man who did the Right Thing*, 1921
❖ *The Veneerings*, 1922
❖ *Little Life Stories*, 1923. Together 5 vols., 12mo, cloth. London, 1919-23

FIRST EDITIONS.

Poems,

BY

JOHN KEATS.

"What more felicity can fall to creature,
"Than to enjoy delight with liberty."

Fate of the Butterfly.—SPENSER.



LONDON:

PRINTED FOR

C. & J. OLLIER, 3, WELBECK STREET,
CAVENDISH SQUARE.

1817.

[NUMBER 191]

THE FIRST EDITION OF KEATS' "POEMS"

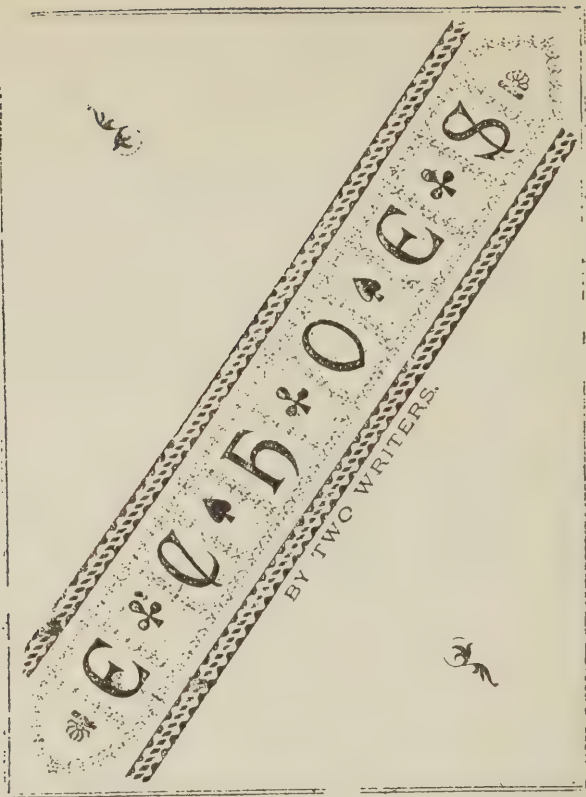
AN UNCUT COPY IN THE ORIGINAL BOARDS

1. KEATS (JOHN). Poems. *Woodcut vignette head of Spenser on the title-page.* 12mo, ORIGINAL BOARDS, with major portion of the label, uncut; apparently recased, backstrip and hinges repaired, a few slight ink spots appear to have been erased near the vignette. In a full green crushed levant morocco solander case, with inner cloth wrapper.

London, 1817

FIRST EDITION. AN UNCUT COPY IN THE ORIGINAL BOARDS. A VOLUME OF EXCESSIVE RARITY IN THIS STATE.

[See illustration]



LAHORE: THE "CIVIL AND MILITARY GAZETTE" PRESS.

[NUMBER 192]

THE EXCESSIVELY RARE FIRST EDITION OF "ECHOES"

192. [KIPLING (RUDYARD).] Echoes. By Two Writers [Rudyard Kipling and Beatrice Kipling]. Square 16mo, ORIGINAL BUFF PRINTED WRAPPERS, backstrip lacking, faintly water-stained on back cover and slightly worn in a few spots. In a full dark red straight-grain levant morocco sola case, with inner cloth folder.

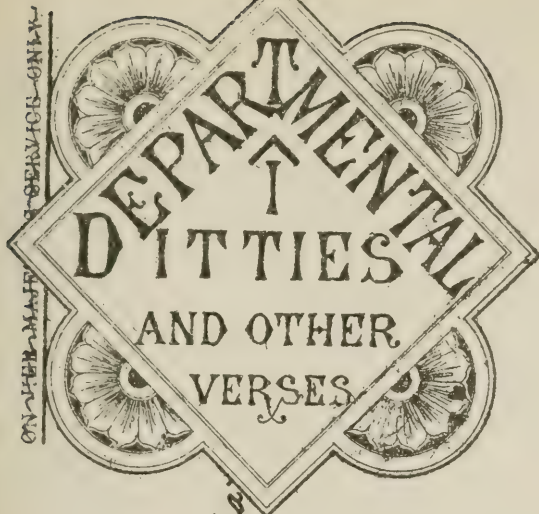
Lahore: The "Civil and Military Gazette" Press [1884]

FIRST EDITION. A GOOD COPY OF THIS EXCESSIVELY RARE ITEM, KIPLING'S SECOND LITERARY PUBLICATION IN BOOK FORM.

Of the thirty-nine poems contained in this volume, most of which are parodies or imitations of the style of famous poets, thirty-two are ascribed to Kipling and seven to his sister, Beatrice.

[See illustration]

No. 1 of 1886.



To .

*all Heads of Departments
and all Anglo-Indians*

Rudyard Kipling ASSISTANT

Department of Public Journalism,

Lahore District.



FIRST EDITION, IN ORIGINAL WRAPPERS

[NUMBER 193]

FIRST EDITION, IN ORIGINAL WRAPPERS

193. KIPLING (RUDYARD). Departmental Ditties, and Other Verses. Tall narrow 8vo, ORIGINAL WRAPPERS, with flap; somewhat worn and soiled as usual, inside of flap hinge repaired in a few places, slight rust marks around the wire stitches. In a full dark blue levant morocco solander case, with gilt tooled back, triple gilt fillet borders and central ornamental crimson morocco inlay on the sides, and inner silk folder.

Lahore: Civil and Military Gazette Press, 188

FIRST EDITION. A FINE COPY OF THIS EXCEEDINGLY RARE VOLUME, with the flap; the latter is usually lacking. The text on one page has been very slightly trimmed into the side by the original binder.

[See illustration on preceding page]

FIRST ISSUE OF LAMB'S "TALES FROM SHAKESPEARE"

194. LAMB (CHARLES [AND MARY]). Tales from Shakespeare. 2 vols., 12mo, full green crushed levant morocco, gilt tooled backs, triple gilt fillet borders on the sides, gilt inside dentelle green China silk doublures and linings, gilt edges, by ZAEHNSDORF; faded cancelled inscription on the title-page of Vol. I, small repaired tear the frontispiece of Vol. II.

London, 18

FIRST EDITION. FIRST ISSUE, with the verso of the last page of Vol. I. With the pp. of advertisements at the end of Vol. II.

AUTOGRAPH PRESENTATION COPY FROM CHARLES LAMB TO JOHN CLARE

195. [LAMB (CHARLES).] Elia. Essays which have appeared under the signature in the London Magazine. 8vo, ORIGINAL BOARDS, WITH LAMB'S uncut; backstrip and hinges skilfully repaired. In a half brown levant morocco slip case, with inner cloth folder.

London, 18

FIRST EDITION. FIRST ISSUE, with the Fleet-Street address in the imprint. With 6 pp. of advertisements at the end. AN UNCUT COPY IN THE ORIGINAL BOARDS.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR TO JOHN CLARE, THE NORTHAMPTONSHIRE PEASANT POET (1793-1864), inscribed on the front end-paper as follows: "John Clare with Elia's regards".

John Clare, to whom this copy was presented, and who—although destined to a very unhappy life, being desperately poor and on the verge of insanity—"preserved the peculiar sweetness of the English country in all that he wrote", achieved a brief vogue in London after publication in 1820 of his first book, "Poems, Descriptive of Rural Life and Scenery". There is a letter to him from Charles Lamb, dated at India House, August 31, 1822, in which Lamb thanks him for his book and offers several criticisms. In 1823 Lamb returned the compliment by presenting Clare with this copy of "Elia".

[See illustrations below and on opposite page]

*Mr John Clare
with Elia's regards*

[NUMBER 195]

ELIA.

ESSAYS WHICH HAVE APPEARED UNDER THAT SIGNATURE
IN THE
LONDON MAGAZINE.

LONDON:
PRINTED FOR TAYLOR AND HESSEY,
FLEET-STREET.
1823.

[NUMBER 195]

PROOF SHEETS OF LAWRENCE'S "SEVEN PILLARS OF WISDOM"

WITH MANUSCRIPT CORRECTIONS BY THE AUTHOR
AND A UNIQUE COPY OF THE UNPUBLISHED CHAPTER I

196. [LAWRENCE (T. E.).] PROOF SHEETS of "Seven Pillars of Wisdom", with numerous autograph manuscript corrections and annotation by the author. 4to, sheets, uncut. In a full red levant morocco sl case. [1923-27]

THE ONLY SET OF PROOF SHEETS WITH THE ORIGINAL CHAPTER I. Laid in are two A. L. by the author, signed "T. E. Shaw", which tell the story of this set of proofs. The first is dated at Karachi, May 27, 1927, to E. M. F[orster].: "I hear from Palmer that he thinks the time is nearly right for selling his proofs of my Seven Pillars . . . do not know if he realizes that his copy is, in some ways, UNIQUE. IT IS THE ONLY COPY IN EXISTENCE WITH THE ORIGINAL CHAPTER I, as revised from the Oxford Text. G. B. S. cut out this chapter in toto, a few weeks later . . . His text is complete on other respects: though it varies in two or three minor details from that finally approved for distribution to the subscribers".

The second letter traces the copy from the author, successively to Mr. Palmer, Colonel Ralph Isham, and Mr. Bonner. It is dated Feb. 2, 1928, and was written to Mr. Bonner.

"In producing the Seven Pillars I was trying to learn a little about printing: and it accounted for the very long time it spent in proof. Your first chapter was set up in 1923; and the book not finished till 1927. Nearly four years: but I had only our holidays and spare evenings in camp, for my private work.

"Palmer was my half-section in the Tank Corps, the other storeman in the Quartermaster's stores. He saw me working on the proofs, for years, and bagged a set of those sent me for correction. I do not know if their margins are not terribly different [they are not]. Some sheets were. E. M. F. is E. M. Forster, a very fine modern novelist. You probably know him. He is a friend of Palmer's & mine: and he. Palmer sell his (? your) copy when he was hard up. Lots of people have found book useful that way! I hope, if there's a copy for me, to profit by their example. 1930 when I get back to England. I left before the binders had done their work so haven't seen any completed copy; and I can't make out (there have been several deaths & muddles intervening) how the supply met the demand. I fancy there should be two spare copies. One of them is claimed, if so: and the last would be mine .

There is no title-page to this set of proofs, the work beginning with the note on "Foundations of Arab Revolt". Three extra pages of text have been inserted duplicate pagination 93-95. Proof pages 329, 330, 339 and 340 have been pasted in. autograph manuscript corrections and comments have been made by the author on the first ten sheets; most of them are comments on the printing. After a blurred " writes:

"Such a passage as this gives an effect of 'dazzle' because the type has not struck very ly. Is it ink? or what?"

[See illustration]

197. — Revolt in the Desert. Portraits. 8vo, cloth, gilt top, uncut, with dust jacket. London, 1927.

FIRST PUBLISHED EDITION.

198. LE GALLIENNE (RICHARD). Prose Fancies, 1894 ❖ The Do Bills of Narcissus, 1895. Both with frontispiece portraits. Together vols., 8vo, original boards, uncut. London, 1927.

FIRST EDITION of the first listed. One of 100 and 50 copies respectively, both on made paper. AUTOGRAPH PRESENTATION COPIES OF BOTH VOLUMES, with signed inscription inscriptions by the author on the front fly-leaves. The second listed is from Francis Edwin Murray collection, with bookplate.

2.2.28

Dear Mr Bower

Your letter relieved me. I'd had a feeling that Islam had laid too much altogether for those proofs: and now I'll believe with delight that he's been able to absolve them on you, without loss. Which is splendid, for you have bought them without knowing me, and in the fair market, and I'm not guilty.

In producing the Seven Pillars I was trying to learn a little about printing: and that accounts for the very long time it spent in proof. Your first chapter was set up in 1923, and the book not finished till 1927. Nearly four years: but I had only one half-holiday and spare evenings in camp, for my private work.

Palmer was my half-section in the Tank Corps, the other section in the Quartermaster's stores. He saw me working on the proofs, for years, and bagged a set from there sent me for correction. I do not know if their margins are not terribly dirty. Some sheets were. E.M.F. is E.M. Foster, a very fine modern novelist. You probably know him. He is a friend of Palmer's & mine: and helped Palmer sell his (?your) copy when he was hard up. Lots of people have found my books useful that way! I hope, if there is a copy for me, to ~~realise~~ profit by their example in 1930 when I get back to England. I left before the printers had done their work, and so haven't seen any completed copy; and I can't make out (there have been several deaths & muddles with me) how the supply will be demand. I fancy there should be two spare copies. One of these is claimed, if so: and the last would be mine. Let's hope the book's value does not slump right away, meanwhile. It's bound to come down a bit, for the booksellers have run it up on the idea that there are only 100 copies (which is not at all true), and that it's obscene, which ~~also~~ seems to me untrue.

I don't think it's much good, as a work. Like the performing dog, it's wonderful that an English Colonel should write at all, rather than that he writes well. But people get excited, & praise what they had not seen.

Yours sincerely
T.E. Shaw

[NUMBER 196]

199. LE GALLIENNE (RICHARD). The Cry of Little Peoples [East Aurora: Roycroft Press, n.d.], *copy signed by the author on the title-page and with two autograph text corrections* ✧ Robert Louis Stevenson: an Elegy, and Other Poems, Boston, 1895, one of 500 copies, signed by the author. Together 2 vols., 16mo and 12mo, original wrappers and boards, uncut.

PRESENTATION COPY FROM LOUIS XIV

200. LE ROUX (S.). Concorde des Quatre Evangelistes. *Engraved folding map*. Small 8vo, contemporary red levant morocco, gilt tooled back, triple gilt fillet border on the sides, gilt edges. In a full brown levant morocco solander case, lined with suede. Paris, 1699

FIRST EDITION. COPY PRESENTED BY KING LOUIS XIV TO COUNT LOUIS ALEXANDRE DE TOULOUSE, his natural son by Madame de Montespan, with an oblong 16mo piece of paper bearing his autograph inscription, "*A mon fils le Comte de Toulouse L*", mounted on the verso of the title-page to which it is sealed with red wax stamped with the royal arms. The volume is dedicated to the Marquise de Maintenon.

AUTOGRAPH MANUSCRIPT BY JOHN LOCKE

201. LOCKE (JOHN, celebrated philosopher and author). AUTOGRAPH MANUSCRIPT OUTLINE of "Reasons for tolerating Papists equally with others", 4 pp., 4to. N.d. In a cloth folder.

OF UNUSUAL INTEREST, being an outline of his well-known "Essay on Toleration".

202. LONGFELLOW (HENRY W.). The Golden Legend, 1851 ✧ Tal of a Wayside Inn, 1863 ✧ Flower-de-Luce, 1867 ✧ The New England Tragedies, 1868, 2 copies ✧ Three Books of Song, 1872 ✧ Aftermat 1873. Together 7 vols., 12mo, original cloth. Boston, 1851-
ALL FIRST EDITIONS, mainly First Issues.

203. MACHEN (ARTHUR). The Chronicle of Clemendy, Carbonne. Privately Printed, 1923, *signed by the author* ✧ Dame Wiggins of Le (Ruskin), *illustrations by Kate Greenaway*, Orpington, Kent, 1885 ✧ Tony Drum (Pugh), *colored plates*. London, 1918. Together 3 vols., small 4to to 12mo, cloth or boards.

204. MAETERLINCK (MAURICE). The Plays of Maeterlinck. Translated by Richard Hovey. 16mo, cloth, gilt top, uncut. Chicago, 1915
One of 500 copies. Inscribed by the author on the limitation page, and with an A. signed by Richard Hovey laid in.

A SUPERB COPY OF "SALT-WATER BALLADS"
WITH THE BACK UNFADED

205. MASEFIELD (JOHN). *Salt-Water Ballads*. 12mo, original blue buckram, gilt top, uncut. In a half blue levant morocco slip case, with inner cloth folder. London, 1902

FIRST EDITION.

206. MELVILLE (HERMAN). *Omoo: A Narrative of Adventures in the South Seas. Frontispiece map*. 12mo, original brown cloth stamped in blind and in gilt; backstrip partly chipped at the top and bottom, slightly foxed. In a half red levant morocco slip case, with inner cloth folder.

New York, 1847

FIRST EDITION. With marbled end-papers, and with 25 pp. of advertisements at the end numbered [xv-]xxiii and [1-]16.

207. ——— *Mardi: and a Voyage Thither*. 2 vols., 12mo, original plum cloth stamped in blind; backstrips very slightly faded, partly erased inscription on the end-papers. London, 1849

FIRST EDITION.

208. ——— *Redburn: His First Voyage*. 12mo, half dark green levant morocco, gilt top, one cloth cover and backstrip bound in; back faded, somewhat foxed, minute stain on the title-page. New York, 1849

FIRST EDITION. With the 18 pp. of advertisements at the end.

209. ——— *Moby-Dick; or, the Whale*. 12mo, original olive gray cloth; top of backstrip slightly stained, very slightly shaken. In a half purple levant morocco slip case, with inner cloth folder. London, 1851

FIRST EDITION. The end-papers are of pale yellow glazed paper, the front one with a partly erased contemporary signature in pencil. With the 6 pp. of advertisements at the end.

From the Spiritualist Association Library, Titusville, Pa., with bookplate.

210. ——— *The Piazza Tales, 1856 ♦ Battle-Pieces and Aspects of the War, 1866*. Together 2 vols., 12mo, original cloth; worn, first vol. loose in covers and with slight title-page defect, lateral edge of one fly-leaf in second vol. trimmed into. New York, 1856-66

FIRST EDITIONS.

THE LARGE PAPER ISSUE OF "WHEN WE WERE VERY YOUNG"

211. MILNE (A. A.). *When We Were Very Young. Decorations by Ernest H. Shepard.* Small 4to, original boards, cloth back, paper label on the side, uncut. London [1924]
FIRST EDITION. One of 100 copies, signed by the author and the artist.
212. ——— *When We Were Very Young. Decorations by Ernest H. Shepard.* 12mo, original cloth, gilt top, with the dust jacket. London [1924]
FIRST EDITION. A FINE COPY.
213. ——— *Winnie-the-Pooh. Decorations by Ernest H. Shepard.* Small 4to, original boards, cloth back, paper label, uncut and unopened, with the dust jacket; the jacket is slightly torn. London [1926]
FIRST EDITION. One of 350 copies, signed by the author and the artist.
214. ——— *The House at Pooh Corner. Decorations by Ernest H. Shepard.* Small 4to, original boards, cloth back, paper label, uncut and unopened with the dust jacket. London [1926]
FIRST EDITION. One of 350 copies, signed by the author and the artist.
215. ——— *Now We Are Six. Decorations by Ernest H. Shepard.* Small 4to, original boards, cloth back, paper label, uncut and unopened, with the dust jacket. London [1926]
FIRST EDITION. One of 200 copies, signed by the author and the artist.
216. ——— *A Gallery of Children. Colored illustrations by Saida (H. Wi-beek Le Mair),* London [1925] ❖ *The Secret and Other Stories, N. Rogers.* Fountain Press, 1929. Together 2 vols., 4to and 8vo, original cloth.
BOTH FIRST EDITIONS. LIMITED ISSUES, signed by the author.
217. MOORE (GEORGE). *Memoirs of my Dead Life, 1920, one of 1,000 copies* ❖ *Peronnik the fool, 1926, one of 785 copies designed by Bruce Rogers.* Together 2 vols., original boards, uncut. New York, 1926
FIRST EDITION of the last listed.

218. MORRISON (ARTHUR). *The Hole in the Wall*. 12mo, original green cloth, uncut; cover very faintly water-stained. London, 1902
FIRST EDITION. AUTOGRAPH PRESENTATION COPY, inscribed on the half-title: "*Alexander Stuart with regards from Arthur Morrison. Sept., 1902.*"
219. NEWTON (A. EDWARD). *Doctor Johnson: A Play. Portraits*. Small 4to, original boards, cloth back, uncut, with the dust jacket. Boston, 1923
FIRST EDITION. Inscribed by the author on the front end-paper: "*The great success of this play is due to the strength of the cast rather than to any merit on the part of the compiler, A. Edward Newton. Dec. 8, 1924.*" The publisher's announcement is laid in.
220. — A Reprimand and What Came of It. 2 colored illustrations. 12mo, original blue wrappers. "Oak Knoll", Daylesford, Penn., 1927
FIRST EDITION. Privately Printed.
221. NORRIS (FRANK). *The Octopus*, N. Y., 1901 ✧ *Mr. Cabell of Virginia* (Mencken), n.p., n.d. ✧ *Thy Neighbor's Wife* (O'Flaherty), London [1923], presentation copy from the author, with inscription on the front end-paper ✧ *The Red Mark* (Russell), N. Y., 1919 ✧ *The Battle Summer* (Mitchell), N. Y., 1852; end-paper and fly-leaf lacking at the front. Together 5 vols., 12mo and 18mo, original cloth, and paper. ALL FIRST EDITIONS, with the exception of the last title listed.

HESTER LYNCH PIOZZI'S COPY WITH MANY AUTOGRAPH NOTES BY HER

22. [PIOZZI (HESTER LYNCH).] COLTON (C.). *Hypocrisy. A Satire, in Three Books*. 8vo, contemporary boards; rebacked with cloth, label letter in ink, and a second pasted on the backstrip, end-paper and a fly-leaf lacking at the front. In a half mottled calf slip case. Tiverton, 1812

FIRST EDITION. HESTER LYNCH PIOZZI'S COPY, with autograph inscription by her on the inside of the front cover: "*Given to S. P. [monogram] by H. L. Piozzi 1813*". ON THE MARGINS OF THIRTY-THREE PAGES, MRS. PIOZZI HAS MADE MANUSCRIPT NOTES, COMPRISING IN ALL ABOUT 550 WORDS, some of which are most interesting. We quote a few: "*I have heard Dr. Johnson aver the same thing*"; "*If Burke does say so, he only repeats after Swift*"; "*It was Henry 4th's statue Peter saw, not Richelieu's which inspired the Wish, he would not have sighed for the Cardinal's Qualifications*"; "*Certainly: for I saw it. H. L. P.*"; "*Strange! They should not have heard any thing of Queen Anne methinks*", etc. An inscription on the inside of the front cover states that the "S. P." mentioned "*may have been the nephew of Piozzi, who was christened John Salusbury Piozzi*", etc. On the same part of the cover are notes in different hands relating to the book.

POEMS

BY

EDGAR A. POE.

TOUT LE MONDE A RAISON.—ROCHEFOUCAULT.

SECOND EDITION.

New York:
PUBLISHED BY ELAM BLISS.
1831.

[NUMBER 223]

POE'S "POEMS", IN ORIGINAL GREEN CLOTH

223. POE (EDGAR ALLAN). Poems. Second Edition. 16mo, ORIGINAL GREEN CLOTH, yellow end-papers, top edges and some leaves uncut & issued; covers somewhat stained, small piece cut from the lower outside blank corner of the title-page, small stain on 6 pp. In a half morocco slip case.

New York: Published by Elam Bliss, 1831.

A WORK OF EXCESSIVE RARITY. THE AUTHOR'S THIRD BOOK, OF WHICH NOT MORE THAN 500 COPIES WERE PRINTED; OF THESE PROBABLY NOT MORE THAN 25 OR 30 COPIES (IF ANY MANY) HAVE SURVIVED. ALTHOUGH CALLED SECOND EDITION ON THE TITLE-PAGE, THIS IS THE FIRST EDITION WITH THE ABOVE TITLE, WITH THE POEMS IN REVISED FORM.

Pages [13] to 29 contain the earliest known prose by Poe to appear in book form, "Letter to Mr. — —" (probably Elam Bliss, the publisher of the work). In this copy the title of the poem "Al Aaraaf" on p. 83 is misprinted "Al Araaf", p. 105 is wrongly numbered "150", and the words "The End" appear on the final page.

This edition is known as the "West Point Edition", and is dedicated "To the U. S. Corps of Cadets".

[See illustration]

224. [—] The Narrative of Arthur Gordon Pym, of Nantucket. 12mo, original black cloth; covers somewhat stained, slight chipping of the backstrip, very small piece torn from the outer margin of the title-page, label lacking, also an end-paper at the back, writing on the inside of the back cover. In a half blue morocco slip case. New York, 1838
FIRST EDITION. At the front of the volume is the rare leaf of advertisements; this leaf is often missing. The 14 pp. of advertisements are also present at the back of the volume.
225. [—] The Narrative of Arthur Gordon Pym, of Nantucket, North America. 12mo, original cloth, uncut, somewhat loose in binding, backstrip slightly chipped, small stains on the edges of the front cover. In a half red morocco slip case. London, 1838
FIRST ENGLISH EDITION.
226. — The Conchologist's First Book. 12 *uncolored lithographic plates*. 12mo, original cloth, gilt lettering on the backstrip; top and base of the backstrip, also the corners, are slightly chipped, small fox marks on a few pages. In a half blue morocco slip case. Philadelphia, 1839
FIRST EDITION, with the plates uncolored. From the Ulysses Prentiss Hedrick collection, with his bookplate.
227. POWYS (T. F.). Black Bryony, 1923 ✧ The Left Leg, 1923 ✧ Mark Only, 1924 ✧ Mr. Tasker's Gods, 1925. Together 4 vols., 12mo, original cloth. London, 1923-5
FIRST EDITIONS.
228. PYLE (HOWARD). The Story of King Arthur and his Knights, 1903; inner hinges cracked ✧ The Story of the Champions of the Round Table, 1905; name on end-paper. *Both works illustrated by the author*. Together 2 vols., small 4to, original cloth. New York, 1903-5
BOTH FIRST EDITIONS.
229. — The Story of the Champions of the Round Table, 1905 ✧ The Story of Sir Launcelot and his Companions, 1907. *Both works illustrated by the author*. Together 2 vols., small 4to, original cloth; inner hinges cracked. New York, 1905-7
BOTH FIRST EDITIONS.
230. RAPIN DE THOYRAS (PAUL). Histoire d'Angleterre. *Engraved folding map and plates showing medallions*. 2 vols. in one, folio, full new mottled brown calf, gilt and blind tooled back and sides, gilt inside borders. Basle, 1740

FINE TALL UNCUT COPIES OF THE FIRST EDITIONS

WITH THREE AUTOGRAPH LETTERS AND TWO
PAGES OF ORIGINAL MANUSCRIPT BY THE AUTHOR

231. ROWLANDSON COLORED PLATES. [COMBE (WILLIAM).] The English Dance of Death, 74 *colored aquatint plates, designed and etched by Thomas Rowlandson*, 2 vols., 1815-6 ❖ The Dance of Life, 26 *colored aquatint plates, designed and etched by Thomas Rowlandson*, 1817. Together 3 vols., royal 8vo, full red levant morocco, gilt tooled backs, paneled sides, with gilt ornamental design in each corner, gilt top, UN-CUT, by RAMAGE; some slight offsets, a number of plates tipped in.
London, 1815-7

FINE TALL COPIES OF THE FIRST EDITION OF EACH WORK. The rare leaf of "Advertisement" is present in "The Dance of Life".

Inserted in each volume is a quarto AUTOGRAPH LETTER BY THE AUTHOR, comprising in all 4½ pages, two of which are signed; also inserted, at the end of Vol. III, is an ORIGINAL MANUSCRIPT POEM (apparently incomplete) in the hand of Combe, 2 pp. folio, consisting of about 525 words.

232. ROWLANDSON (THOMAS). ORIGINAL WATERCOLOR DRAWING representing a blacksmith's workshop, measuring about 4⅛ by 7⅞ inches.

A DELIGHTFUL WATERCOLOR DRAWING. In the centre three blacksmiths are forging at an anvil; to the right another is heating a piece of iron, and at the left a fifth worker is engaged in conversation with a young woman visible through a window.

233. RUMP: or an Exact Collection of the Choycest Poems and Songs relating to the Late Times. By the most Eminent Wits, from Anno 163 to Anno 1661. *Engraved frontispiece and pictorial title-page*. Small thick 8vo, CONTEMPORARY SHEEP; backstrip chipped at top, inner joint cracked. In a half blue levant morocco slip case, with inner cloth folded.
London, 1661

FIRST EDITION. EXTREMELY RARE. AN AMAZINGLY FINE COPY; WITH THE HALF-TITLE BEARING THE LEGEND "RUMP SONGS", PRINTED SIDEWAYS. There is an early signature on the margin of the frontispiece, and a dab of pigment has been applied to the hat of one figure on the title-page.

A PENCIL NOTE ON FLY-LEAF READS "PROBABLY UNIQUE IN THIS STATE". From the collection of Lieutenant-Colonel Ralph H. Isham, with bookplate.

234. SCOTT (SIR WALTER). St. Ronan's Well, 3 vols., Edinburgh, 1847 ❖ The Elements of Drawing (Ruskin), London, 1857 ❖ The Duke of Gandia (Swinburne), N. Y., 1908. Together 5 vols., 8vo and 12mo, cloth or boards.

FIRST AND FIRST AMERICAN EDITIONS.

First Editions, Inscribed Copies, MSS., and Letters by George Bernard Shaw

NUMBERS 235-252

235. SHAW (GEORGE BERNARD). *The Quintessence of Ibsenism*. 12mo, original cream printed wrappers; backstrip slightly frayed, two slight marginal tears in the front cover, and slight tear in the title-page; name on cover. In a half red morocco slip case, with inner cloth folder.
Boston: Benj. R. Tucker, 1891

FIRST AMERICAN EDITION. Vol. I, No. 7, of Tucker's Monthly Library. COPY INSCRIBED BY SHAW on the title-page as follows: "*Yes: this seems to be the original Tucker. G. Bernard Shaw. 27/5/22.*" On the upper margin of the same page is the following interesting inscription: "*To Mr. Romm with the compliments of the one who set it up while working for Benj. R. Tucker. P. Stammer.*"

236. — *Widowers' Houses*. A Comedy. 12mo, original olive cloth, uncut; front cover slightly cockled in a few places. In a half green levant morocco slip case, with inner cloth folder.
London, 1893

FIRST EDITION.

237. — *Socialism for Millionaires*. 8vo, original white printed wrappers; minute tears in cover near wire stitch. In a half dark blue levant morocco slip case, with inner cloth wrapper.
London, 1901

FIRST EDITION. Fabian Tract No. 107. A duplicate from the New York Public Library, so noted in a small rubber stamp impression on the back cover.

238. [—] Harry Furniss's Christmas Annual for 1905. *Illustrations*. [Containing Shaw's "Passion, Poison, and Petrification; or, the Fatal Gazogene".] 4to, original pictorial wrappers. In a half citron levant morocco slip case, with inner cloth folder.
London, 1905

A FINE COPY. Containing the first appearance of this amusing dramatic skit by Bernard Shaw.

A SHAVIAN WEDDING PRESENT

239. SHAW (GEORGE BERNARD). *The Shewing up of Blanco Posnet: A Sermon in crude Melodrama*. 12mo, original pink printed wrappers; slightly soiled and shaken, slight tears in the backstrip and the edge of the front cover. In a tan cloth folding case.
London, 1909

FIRST EDITION. AUTOGRAPH PRESENTATION COPY, inscribed on the half-title: "*To Rosamund Bland on the occasion of her first marriage, from G. Bernard Shaw & Charlotte F. Shaw. 16th October 1909.*" Mrs. Shaw's signature is inscribed in her own autograph. Inserted is A MOST CHARMING A. L. s. BY SHAW PRESENTING THIS WEDDING PRESENT TO THE RECIPIENT, written on 2 pp., 8vo, and dated September 12, 1909 (about 220 words).

240. SHAW (GEORGE BERNARD). Statement of the evidence in chief of George Bernard Shaw before the Joint-Committee on Stage Plays (Censorship and Theatre Licensing). 12mo, original light blue printed wrappers; very small paper slip on verso of title-page. In a half green levant morocco slip case, with inner cloth wrapper.

[London:] Privately Printed, July, 1909

FIRST EDITION, PRIVATELY PRINTED FOR CONFIDENTIAL DISTRIBUTION. AN IMMACULATE COPY.

AUTOGRAPH PRESENTATION COPY FROM G. B. S.

241. SHAW (GEORGE BERNARD). The Perfect Wagnerite: A Commentary on the Niblung's Ring. 12mo, original olive green cloth, uncut. In a half green levant morocco slip case, with inner cloth folder.

London, 1913

THIRD EDITION, containing the first English printing of the chapter "Why He Changed His Mind", pp. 99-108.

AUTOGRAPH PRESENTATION COPY, inscribed on the half-title: "*To Hugo Vallentin from Bernard Shaw. 17th May 1914.*"

242. [—] Augustus Does His Bit: an Unofficial Dramatic Tract on War Saving and Cognate Topics. By the Author of the Inca of Perusalem Rough Proof—Unpublished. 12mo, ORIGINAL BUFF PRINTED WRAPPERS In a half green levant morocco slip case, with inner cloth slip case.

[London, 1916

THE RARE PRIVATELY PRINTED FIRST EDITION, with the legend "Rough Proof—Unpublished" on the title-page. AN IMMACULATE COPY. This dramatic tract was first published in "Heartbreak House", 1919.

PRESENTATION COPY FROM THE AUTHOR

243. SHAW (GEORGE BERNARD). Back to Methuselah. A Metabiological Pentateuch. 12mo, original pale green cloth, uncut. In a half green levant morocco slip case, with inner cloth wrapper. London, 1919

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM SHAW TO THEODORE SPICER-SIMSON, inscribed on the half-title: "*To Theodore Spicer-Simson in admiration for his Model G. Bernard Shaw. 2nd July 1921.*" Pasted on the opposite fly-leaf is a trimmed photograph of a bas-relief medallion portrait of Shaw made by Spicer-Simson, who has inscribed below his autograph signature: "*Theodore Spicer-Simson. June 1921.*" Laid in is a photostat of an A. L. s. by Shaw to Spicer-Simson regarding this medallion. From the W. Van R. Whitall collection, with bookplate.

And now the Michelson experiment has been repeated with a flatly contrary result. Experiments never tell the same tale twice: it is thought that makes science, not laboratory apparatus.

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experiments are put-up jobs and can prove nothing, they are scandalized and invoke Bacon. This was a flagrant case, because the Michelson experiment was not an experiment at all, but a measurement. But they swallowed the discrepancy just as they had swallowed the discrepancy in the perihelion of Mercury. Later on I found that Einstein might be described more accurately as the confuter of Relativity than as its discoverer.

~~His mathematics were not intelligible to me, as I am not familiar with that sort of shorthand. Some day I shall have to do for~~
do for him Einstein what I did for Jevons nearly forty years ago, when I—

Just here MR. SHAW was called to the telephone, and the thread of his discourse is for ever lost.

Anyhow, he has upset the velocity of light, upset the ether, upset gravitation, and generally lit such a fire among the gods of the physicists that he saved the situation for them only by a special theory of relativity which I am not mathematician enough to understand. I take Einstein on trust because — as I am delighted to hear from you he claims — he is an artist-mathematician. I wish I could

[NUMBER 244]

CORRECTED PROOFS OF "TABLE-TALK OF G. B. S."

44. SHAW (GEORGE BERNARD). PROOF COPY of Dr. Archibald Henderson's "Table-Talk of G. B. S.", WITH AUTOGRAPH CORRECTIONS BY BERNARD SHAW and Dr. Henderson. 12mo, unbound quires, uncut. In a full green levant morocco slip case, with inner cloth folder.

London, 1925

PROOFS OF THE "TABLE-TALK OF G. B. S.", WITH AUTOGRAPH CORRECTIONS BY BERNARD SHAW AND BY DR. HENDERSON.

Shaw's corrections, including marginal legends for the three plates, marginal text corrections, and a canceled address reference for reviews, amount to about 50 words. Dr.

[Description concluded on following page]

Henderson's corrections, some undoubtedly prompted by Shaw, are much more extensive and include, in some cases, the rewriting of quite long passages. Laid in is the original envelope, inscribed in Shaw's hand, in which these proofs were sent to Messrs. Harper & Bros., the American publishers, together with a transcript of Shaw's letter which accompanied them.

[See illustration on preceding page]

245. — AUTOGRAPH MANUSCRIPT headed "*Author's Introductory Note*", being the introduction specially written for the republication of the prefaces to Shaw's plays in "*John O'London's Weekly*", written in pencil on 2 pp., 4to, and signed with initials ✧ A. L. s. by Shaw, 1 p., 8vo Cliveden, Taplow, December 28, 1927, to the Editor of "*John O'London's Weekly*", relating to and enclosing the preceding introduction. Together 2 pieces.

A FINE AUTOGRAPH MANUSCRIPT BY SHAW, in which the author explains why his prefaces are being republished and their relation to the plays which they originally accompanied. The letter begins: "*I enclose 333 words of introduction.*" . . .

WITH ABOUT 500 WORDS IN SHAW'S AUTOGRAPH

246. SHAW (GEORGE BERNARD). TYPEWRITTEN MANUSCRIPT, with Numerous Autograph Corrections, of "*The Old Revolutionist and the New Revolution*", signed with initials and in full in a marginal note. Written on 16 pp., 4to, on pale blue paper. In a green cloth folding case. TYPEWRITTEN MANUSCRIPT OF "*THE OLD REVOLUTIONIST AND THE NEW REVOLUTION*", a review of H. M. Hyndman's "*The Evolution of Revolution*", WITH AUTOGRAPH CORRECTIONS AMOUNTING TO ABOUT 500 WORDS. This article was published in 1921. At the top left corner of the first page Shaw has written: "*3 Proofs to Bernard Shaw, Ayot St. Lawrence, Welwyn, Herts.*"

247. — The Author's Apology from Mrs. Warren's Profession, New York, 1905 ✧ The Case for Equality [London, 1913] ✧ The Test of Character [Shaw's opinion of vivisection, printed on one side of a square 12x10 card published by the London & Provincial Anti-Vivisection Society, n.d.] Together 2 vols., 12mo and 8vo, original wrappers, and 1 12x10 card. Each in a half green levant morocco slip case, with inner cloth folder.

FIRST SEPARATE PRINTING of the first listed, FIRST EDITION of the second. The third is an apparently unrecorded item displaying a reprint of some of Shaw's opinions on vivisection.

48. — John Bull's Other Island and Major Barbara, 1907 ❖ The Doctor's Dilemma, Getting Married, & The Shewing-up of Blanco Posnet, 1911 ❖ Heartbreak House, Great Catherine, and Playlets of the War, 1919 ❖ Translations and Tomfooleries, 1926. Together 4 vols., 12mo, original cloth, uncut, the last two with dust jackets. London, 1907-26

FIRST EDITIONS. "The Times" Book Club issue of the first listed. Laid in is an A. N. s. by Shaw on a correspondence card, dated April 16, 1918, to Mr. James W. Fawcett.

49. — The Perfect Wagnerite, London, 1898 ❖ The Irrational Knot, London, 1905 ❖ The same, New York, 1905 ❖ Misalliance, The Dark Lady of the Sonnets [etc.], London, 1914 ❖ Saint Joan, London, 1924. Together 5 vols., 12mo, original cloth, uncut; the first listed lacks one fly-leaf.

ALL FIRST EDITIONS except the third, which is the First American Edition, and the last, which is the First Published Edition.

50. — Fabian Essays in Socialism [by Shaw and others], London, 1889, first issue, dated 1889 on cover and frontispiece ❖ The Irrational Knot, New York, 1905 ❖ Dramatic Opinions and Essays, 2 vols., New York, 1907 ❖ Memories of Oscar Wilde [New York, 1918] ❖ Peace Conference Hints, London, 1919 ❖ Table-Talk of G. B. S. (Henderson), London, 1925. Together 7 vols., 8vo and 12mo, original cloth and wrappers, except the 2-vol. work, which is in half olive morocco with gilt tops.

FIRST EDITIONS of the first and last three listed. The second is the First American Edition and the third is the First Authorized American Edition. The "Memories of Oscar Wilde" appears to be a special separate edition printed, without title-page, from the same type setting of Harris' "Oscar Wilde: His Life and Confessions" (second edition, New York, 1918), in which this memoir first appeared.

1. — Typewritten L. s., 1 p., 4to. 10 Adelphi Terrace, March 16, 1907. To John Lane. About 210 words.

A TYPICALLY OUTSPOKEN SHAW LETTER, reading in part:

. . . "When you say 100 guineas for 25,000 words, I presume you mean 100 guineas per thousand. . . . Why don't you make me a decent offer? I promise you not to accept it; so you might as well have the honour and glory of making it for nothing." . . .

2. — A. L. s. (initials), 1 p., 12mo, on a correspondence card, with addressed verso. Ayot St. Lawrence, March 20, 1918. To John D. Williams. About 150 words.

A SPLENDID LETTER, beginning as follows: "*W. F. is off: he cut Misalliance to ribbons and took all the sense out of it. I shall have to offer a reward for a manager. You are no use to me: you are just like Charles Frohman, always dreaming of the Shaw plays he was going to do, and never doing them.*" . . . Mentions also John Drew, George Washington, Woodrow Wilson, and the World War.

THE RARE FIRST ISSUE OF SHELLEY'S "THE REVOLT OF ISLAM"

253. SHELLEY (PERCY B.). *The Revolt of Islam: A Poem, in Twelve Cantos.* 8vo, ORIGINAL BOARDS; recased and rehinged, backstrip repaired at the top and base, with crack extending along the entire length of the same, label slightly defective, small hole in one leaf (pp. 57-8), some leaves slightly foxed. In a full crimson levant solander case.

London: Printed for C. and J. Ollier, 1817

THE EXTREMELY RARE FIRST ISSUE OF THE FIRST EDITION, with the misprinted date "1817" on the title-page, OF WHICH BUT A FEW COPIES ARE KNOWN. The present copy has the RARE LEAF OF ERRATA (wrongly bound in after the dedication), as well as the half-title "The Revolt of Islam" with the quotation from Pindar. Although the book has been recased, the end-papers have been preserved.

[See illustration]

254. STEPHENS (JAMES). *Insurrections.* 12mo, original boards, cloth back, uncut. In a half green morocco slip case. Dublin, 190
FIRST EDITION OF THE AUTHOR'S FIRST BOOK. A CHOICE COPY.

255. — *Insurrections.* 12mo, original boards, cloth back, uncut. Dublin, 190
FIRST EDITION OF THE AUTHOR'S FIRST BOOK. A CHOICE COPY.

256. — *In the Land of Youth*, London, 1924 ✧ Julia Elizabeth, N. Y., 1929, *signed by the author* ✧ Red Barbara (O'Flaherty), N. Y., 1929, *signed by the author* ✧ Aunt Caroline's Present (Hale), Boston [1899], *signed by the author*. Together 4 vols., royal 8vo to 18mo, cloth boards.

A FINE COPY OF STERNE'S "A SENTIMENTAL JOURNEY"

257. [STERNE (LAURENCE).] *A Sentimental Journey through France and Italy.* By Mr. Yorick. 2 vols., small 8vo, contemporary mottled calf, gilt tooled backs, gilt fillet border on the sides. In a mottled calf book-shaped slip case, with inner cloth folders. London, 16

FIRST EDITION. A VERY FINE COPY. One of the two binding fly-leaves has been removed from the end of Vol. I.

From the Peter Du Cane Jr. library, with contemporary armorial bookplates.

A VERY RARE LEAFLET

258. STEVENSON (ROBERT L.). *To M. I. Stevenson.* Feb. 11, 1881, from R. L. Stevenson and S. L. Osbourne. *Woodcut.* 24mo leaf, writing on the first page. In a levant morocco folding case, enclosing a full blue levant morocco slip case.

[Davos-Platz: Printers, S. L. Osbourne & Co., 1881]

THE VERY RARE FIRST EDITION.

THE
REVOLT OF ISLAM;
A POEM,
IN TWELVE CANTOS.



BY
PERCY BYSSHE SHELLEY.

LONDON:
PRINTED FOR C. AND J. OLLIER, WELBECK-STREET;
By B. McMillan, Bow-Street, Covent-Garden.

1817.

[NUMBER 253]

259. STEVENSON (ROBERT L.). A Child's Garden of Verses. 16mo, original cloth, gilt top, uncut; writing on the front end-paper. In a half blue morocco slip case. London, 1885.
FIRST EDITION. A nice copy.

260. ——— AUTOGRAPH MUSIC MANUSCRIPT, transcribed by Stevenson from Mendelssohn, Schubert and others, on 4 pp., 4to. Bound, with portrait in full blue morocco, gilt tooled inside borders, by TROW.
These were evidently arranged by Stevenson for the flageolet. Playing on these "Penny Whistles" was one of his greatest hobbies, and it is more than likely that this score helped to ease many a painful hour as he sat in bed whistling, as it were, to keep up his courage. From the E. F. Leo collection, with bookplate.

261. ——— The Wrong Box, N. Y., 1889, 2 copies ♦ Ballads, N. Y., 1890 ♦ Across the Plains, N. Y., 1892 ♦ The Ebb Tide, Chicago, 1894 ♦ The same, 1895 ♦ Macaire, Chicago, 1895 ♦ Dans les Mers du Sud, Paris, 1920 ♦ Robert Louis Stevenson as I Found Him (Morse) [1902]. Together 9 vols., 12mo and 16mo, cloth or wrappers.
FIRST AMERICAN and other editions.

FIRST EDITION OF "UNCLE TOM'S CABIN" IN ORIGINAL WRAPPERS

262. STOWE (HARRIET BEECHER). Uncle Tom's Cabin; or, Life Among the Lowly. *Title vignette and 6 plates.* 2 vols., 12mo, ORIGINAL PRINTED WRAPPERS. 1852 ♦ A Key to Uncle Tom's Cabin; presenting the original Facts and Documents upon which the Story is Founded. 8vo, ORIGINAL WRAPPERS. 1853. Together 3 vols. In two half brown morocco slip cases. Boston: Published by John P. Jewett & Co., 1853.
FINE COPIES OF THE FIRST EDITIONS IN THE ORIGINAL WRAPPERS. VERY FEW (probably not more than 4 or 5) COPIES ARE KNOWN IN WRAPPERS. The backstrips of "Uncle Tom's Cabin" have been preserved with transparent gauze, and there are slight repairs to the backstrip of the "Key"; a very few leaves contain small stains.
Volume 2 contains the blank leaf at the end, and the 12 pages of advertisements.
John P. Jewett & Co.

[See illustration]

263. [SWIFT (JONATHAN).] Voyages du Capitaine Lemuel Gulliver en Divers Pays Eloignez, *engraved portraits and plates*, 3 vols. in three, La Haye, 1727-8 ♦ Le Nouveau Gulliver, 2 vols. in one, La Haye, 1728. Together 5 vols. in three, 12mo, full dark red straight-grain levant morocco, gilt tooled backs and borders on the sides, gilt edges.

La Haye, 1723

THE FIRST AMSTERDAM EDITION IN FRENCH, together with the sequel (not by Swift) and key, and (the last two vols.) a later imitation. From the Charles Protte collection with bookplate.

264. SYNGE (JOHN M.). The Tinker's Wedding. A Comedy in 'twelve Acts. 12mo, original cloth, uncut; slightly loose, back fading, small stain on the back cover. In a half green morocco slip case. Dublin, 1900.
FIRST EDITION. SIGNED BY THE AUTHOR on the half-title.

PRICE \$1.00 FOR TWO VOLS. — VOL. I.

UNCLE TOM'S CABIN;
OR,
LIFE AMONG THE LOWLY.

BY
HARRIET BEECHER STOWE.



BOSTON:
PUBLISHED BY JOHN P. JEWETT & CO.
CLEVELAND, OHIO:
JEWETT, PROCTOR & WORTHINGTON.
1852.

265. TARKINGTON (BOOTH). *Monsieur Beaucaire*. Illustrated by C. D. Williams. 12mo, original cloth, gilt top, uncut; writing on the verso of the half-title. New York, 1900.
FIRST EDITION. FIRST ISSUE, with the correct publisher's seal at the end of the volume.

THE JEROME KERN COPY OF "PENDENNIS"

266. THACKERAY (WILLIAM M.). *The History of Pendennis*. His Fortunes and Misfortunes, his Friends and his greatest Enemy. Illustrations on steel and wood by the author. 24 parts in 23, 8vo, original wrappers, uncut; some backs repaired and occasional stains. In a brown morocco slip case. London: Bradbury and Evans, 1848-50.
FIRST EDITION. With the advertisements, including the pink sheet "Take Notice", the advertisement of "The Kickleburys on the Rhine", at the end of the last part. A VERY GOOD COPY. From the collection of Jerome Kern, with bookplate.

267. THOREAU (HENRY D.). *Excursions*, Boston, 1863; stamp on the title-page and end-paper, covers slightly stained ❖ American First Editions (Johnson), N. Y., 1929, one of 1,000 copies ❖ *Little Verses and Big Names*, N. Y., 1915; announcement of the work pasted down on the front end-paper. Together 3 vols., various sizes, original cloth.
ALL FIRST EDITIONS.

268. TINKER (CHAUNCEY B.). *The Wedgwood Medallion of Samuel Johnson*, Cambridge, 1926, one of 385 copies, designed by Bruce Roger. ❖ *The Amenities of Book-Collecting* (Newton), Boston, n.d. Together 2 vols., 4to and 8vo, original boards, cloth backs.

FIRST EDITION OF "THE SEA AND THE JUNGLE"

269. TOMLINSON (H. M.). *The Sea and the Jungle*. Frontispiece. 8vo, original cloth, gilt top. London [1912].
FIRST EDITION. The author's first book. With 20 pp. of advertisements at the back.
270. — Thomas Hardy, N. Y., 1929, one of 761 copies, signed by the author ❖ *The Winding Stair* (Yeats), N. Y.: Fountain Press, 1922, one of 600 copies, signed by the author ❖ *Odes and Elegies* (Scollard), N.p., 1905; embossed stamp on the title-page. One of 100 copies, signed by the author. Together 3 vols., 8vo, original cloth and boards.
ALL FIRST EDITIONS. Included with the above is an A. L. s. by Agnes Repplier, 2 pp., 12mo, n.p. [Feb. 5, 1894].

271. WELLS (H. G.). *Tono-Bungay*. 12mo, original cloth, gilt top; inner joint cracked. London, 1902.
FIRST EDITION. FIRST ISSUE with the advertisements dated "1. 09".

72. WHITEFIELD (REV. GEORGE, famous preacher of England and America). A. L. s., 2 pp., 4to. Glasgow, July 23, 1750. To Mr. Cownly, Newcastle. On the success of his preaching in Scotland, and his prospective plans.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR

73. WHITMAN (WALT). Two Rivulets. *Photograph portrait*. 12mo, original half calf, gilt edges; rubbed. Camden, 1876
AUTHOR'S EDITION. With autograph inscription on fly-leaf: "*Laura Curtis Bullard from the Author*"; and inscribed on the photograph: "*Walt Whitman born May 31 1819*".

First Editions, Inscribed Copies, and Manuscripts by Oscar Wilde

NUMBERS 274-283

74. [WILDE (OSCAR).] *The Ballad of Reading Gaol*. By C. 3.3. 8vo, original cloth, uncut; back cover slightly stained. In a half purple levant slip case. London, 1898
FIRST EDITION. One of 800 copies.

PRESENTATION COPY FROM THE AUTHOR

75. WILDE (OSCAR). *The Importance of Being Earnest*. Square 8vo, original cloth, uncut; covers slightly rubbed and ruffled. In a half blue morocco slip case. London, 1899
FIRST EDITION. One of 1,000 copies: PRESENTATION COPY FROM THE AUTHOR, with autograph inscription on the verso of the half-title: "*To Louis Wilkinson: With the author's best wishes. Feby. '99*".

PRESENTATION COPY FROM THE AUTHOR

76. WILDE (OSCAR). *The Picture of Dorian Gray*. 8vo, original boards, vellum back, uncut, hinges cracked, backstrip worn. In a half blue morocco slip case. London [1891]
FIRST EDITION. PRESENTATION COPY FROM THE AUTHOR, with autograph inscription on the verso of the half-title: "*With the author's compliments, and kind regards. London, May. 91*". In this copy the word "and" is misprinted "an" on p. 208, eight lines from the bottom. The blank leaf with the imprint is not present in the above copy.

7. [—] *The Spirit Lamp*. Vol. I, 6 nos., Vol. II, 4 nos. (No. 1 in duplicate, one a "Second Edition"), Vol. III, 3 nos., and Vol. IV, 2 nos. Together 16 nos., 8vo and small 4to, original wrappers, uncut. In a half dark red levant morocco slip case, gilt tooled back with small inlays. Oxford, 1892-3
A COMPLETE SET. Contains contributions by Oscar Wilde and Lord Alfred Douglas; the latter edited the last eight numbers. IN FINE CONDITION.

278. [WILDE (OSCAR).] *The Chameleon*. Vol. I, No. 1 (all published). 4to, original green wrappers, uncut; a few very slight marginal tears in the wrappers. In a half dark red levant morocco slip case, gilt tooled backs with small inlays. London [1894]

One of 100 copies, printed on hand-made paper. Contains the first appearance of Wilde's "Phrases and Philosophies for the Use of the Young" and two poems by Lord Alfred Douglas.

**TYPEWRITTEN MANUSCRIPT, WITH
AUTOGRAPH CORRECTIONS, OF THE
FIRST ACT OF AN EARLY VERSION OF
"THE IMPORTANCE OF BEING EARNEST"**

279. WILDE (OSCAR). TYPEWRITTEN MANUSCRIPT of "Lady Lancing" [the original title of "The Importance of Being Earnest"], Act I, written on 29 pp., 4to, with AUTOGRAPH MANUSCRIPT CORRECTIONS AND EMENDATIONS in pencil amounting to about 600 words. 4to, in the original brown paper wrappers, wire-stitched. In a full blue levant morocco solander case, with inner cloth folder.

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From the John B. Stetson collection.

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"THE BALLAD OF READING GAOL", WITH AUTOGRAPH
CORRECTIONS AND THREE STANZAS IN MANUSCRIPT**

280. WILDE (OSCAR). TYPEWRITTEN MANUSCRIPT OF "The Ballad of Reading Gaol", comprising 94 six-line stanzas written on 19 pp., 4to, with 22 corrected words and three stanzas in Wilde's autograph. 4to, brown paper wrappers, sewn with a narrow blue silk ribbon. In a full dark blue levant morocco solander case, with inner cloth folder.

A MOST DESIRABLE WILDE MANUSCRIPT, DISPLAYING THE COMPLETE POEM AS PRINTED IN THE FIRST EDITION WITH TWENTY-TWO CORRECTED WORDS AND THREE STANZAS WRITTEN IN WILDE'S AUTOGRAPH. THE MEMORIAL NOTE AT THE HEAD OF THE MANUSCRIPT READS: "In Memoriam R. J. M. Obiit H. M. Prison, Reading, July 1896." IN THE PUBLISHED VERSION THIS HEADING READ: "In Memoriam C. T. W. Sometime Trooper of the Royal Horse Guards, Obiit H. M. Prison, Reading, Berkshire, July 7th 1896."

WITH NUMEROUS CORRECTIONS BY THE AUTHOR

281. WILDE (OSCAR). TYPEWRITTEN MANUSCRIPT OF "The Importance of Being Earnest", written on 78 pp., 4to, with NUMEROUS AUTOGRAPH CORRECTIONS and interpolations throughout. Bound in one vol., 4to, full tan polished calf, gilt tooled back, triple gilt fillet border on the sides, gilt inside borders, gilt top, uncut, by RIVIERE.

TYPEWRITTEN MANUSCRIPT OF "THE IMPORTANCE OF BEING EARNEST", WITH NUMEROUS AUTOGRAPH CORRECTIONS AND INTERPOLATIONS THROUGHOUT, AMOUNTING TO OVER 1000 WORDS AND HUNDREDS OF CHANGES IN PUNCTUATION. THE CHARACTERS AND STAGE INSTRUCTIONS ARE UNDERLINED THROUGHOUT IN RED.

82. ——— AUTOGRAPH MANUSCRIPT headed "Latin Verses", comprising 4 lines of Latin verse, written on 1 p., 4to, signed in full at the end and with his surname on the verso.

AN INTERESTING EXAMPLE OF A LATIN EXERCISE, PROBABLY WRITTEN BY OSCAR WILDE WHEN AT SCHOOL AT PORTARA. The handwriting is immature and quite unlike Wilde's familiar script of later years.

PRESENTED BY OSCAR WILDE TO
LORD ALFRED DOUGLAS

83. [WILDE (OSCAR).] MEINHOLD (WILLIAM). Sidonia the Sorceress: the Supposed Destroyer of the Whole Reigning Ducal House of Pomerania. Translated by Lady Wilde. Mary Schweidler: the Amber Witch. 2 vols., 12mo, original gilt cloth, uncut. In two half dark red levant morocco slip cases, gilt tooled backs with small inlays. London, 1894

FIRST EDITION OF THIS TRANSLATION BY LADY WILDE. AUTOGRAPH PRESENTATION COPY FROM OSCAR WILDE TO LORD ALFRED DOUGLAS, inscribed on the half-title of Vol. I: "*For Bosie. Oscar.*"

Accompanying these volumes and in a separate cloth folder inside the second slip case is a D. s. by Bogislaus XIV, last of the Dukes of Pomerania, 8 pp., folio, dated August 25, 1623, with armorial paper and wax seal, followed by 6 additional pp. of document, the entire manuscript being folded to 12mo size.

AN INSCRIBED COPY OF "THE VIRGINIAN"

4. WISTER (OWEN). The Virginian. *Illustrations by Arthur I. Keller.* 12mo, original cloth. New York, 1902

FIRST EDITION. Inscribed by the author under the half-title: "*by Owen Wister Philadelphia, Dec. 7, 1921*".

5. WOOLF (VIRGINIA). A Room of One's Own, N. Y., 1929, *one of 492 copies, signed by the author* ❖ The Craft of Verse (Wolfe), N. Y., 1928, *one of 395 copies, signed by the author* ❖ A Box of Paints (Rutherfordston), London, 1923 ❖ Two Tales, Vols. I, III and V, 3 vols., Boston, 1892-3 (contains contributions by Edgar Saltus, Henry Harland, and others). Together 6 vols., various sizes, original boards, and cloth.

ALL FIRST EDITIONS.

6. ZOLA (EMILE). Messidor. Drame Lyrique. 12mo, original wrappers, uncut. In a half blue morocco slip case. Paris, 1897

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on half-title: "*à Edmond Stoullig son dévoué confrère Emile Zola*".

[END OF SALE]

From the Will of
EDMOND DE GONCOURT
[TRANSLATED]

MY WISH is that my Drawings, my Prints, my Curiosities, my Books — in a word, these things of art which have been the joy of my life— shall not be consigned to the cold tomb of a museum, and subjected to the stupid glance of the careless passer-by; but I require that they shall all be dispersed under the hammer of the Auctioneer, so that the pleasure which the acquiring of each one of them has given me shall be given again, in each case, to some inheritor of my own tastes.

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